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# SOUTH AFRICAN LIBRARIES

*The Official Organ of the South African Library Association*

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## WHO'S WHO AMONG TYPE-FACES

H. P. SCHMOLLER

TAKE ten books at random from the shelves of your library, and you are likely to find that most of them are printed in types differing from each other. Not only will you see varying sizes, but a cursory glance will also reveal considerable differences in the shape of letters. In this article it is proposed to examine briefly the features of type-faces which we meet in our day-to-day reading. Its aim is to furnish readers with the means of identifying the types they find in their books. Perhaps, too, it will lead them to a greater appreciation of the beauty of printed letters. Practically all type-faces that will be discussed can be found at work in current books, and some "type-consciousness" might well be fostered among the users of libraries by occasional exhibits with short descriptions.

This is an age of standardization, and you may ask: why such bewildering multitude of type-faces, why not one or two ideal designs perfectly adapted to modern needs? The reply to this question is, firstly, that there is no ideal type-face: for practical reasons, the printer and publisher need a variety of types; the printer, because type-face and paper require careful adjustment in their relation to each other, and the publisher, because both short and long manuscripts must be planned to result in volumes of reasonable dimensions. The reply is, secondly, that for aesthetic and psychological reasons, the designer and—though perhaps not consciously—the reader of books want a certain variety, want the type to be in keeping with the spirit of a book and would reject the monotony created by the sole use of one or two standard designs.

An example of each type under discussion will be shown, and a list of books, arranged alphabetically according to their type-faces, has been appended. Since only some are used by South African printers it was necessary to reproduce the majority by line blocks made from printed specimens. The captions of these are followed by an asterisk (\*). The writer realizes that this method is not ideal, because some of the sharp-

ness of the original is inevitably lost in printing from line engravings; but under present conditions it was impossible to obtain actual specimen settings from overseas. Of types available in this country such specimen settings were, however, obtained, and these have here been used.

All roman types can roughly be divided into four classes: Venetian, Old Style, Transitional, and Modern (fig. 1).<sup>1</sup> Venice was one of the earliest centres of printing and it was here that Nicolas Jenson, a Frenchman, produced his famous roman letter in 1470.<sup>2</sup> Authorities agree that it has never been surpassed, and some go so far as to say that it has never been equalled. Its chief merits "were its readability, its mellowness of form, and the evenness of colour in mass. Analysed closely, his letter-forms were not very perfect; had they been so, their effect would not have been so good. . . . The eye becomes tired when each character is absolutely perfect."<sup>3</sup> This dictum is important: it is one of the essentials of all Old Style founts that they are *not* perfect in detail. Smooth out these irregularities and the type instantly loses all charm.

Two main groups form the class of Old Style types: the French, of which a notable example is the Garamond letter (before 1540), and the Dutch-English, among which Caslon's type (1720-34) is justly the most famous. A typical Transitional

<sup>1</sup> Not an altogether satisfactory terminology: letters of the "Venetian" class were also used in Rome, in Strasbourg, in fact by many fifteenth-century printers using roman type: "Modern" types first appeared over 150 years ago and were then modern compared to their forerunners; and some modern designs are decidedly "Old Style" in character. Types have their evolution and cannot always conveniently be labelled.

<sup>2</sup> For a reproduction of Jenson's type see the *Printing Quincentenary* issue of *S.A.L.*, 8: 58, Oct. 1940. This specimen does not, however, convey a true impression of the perfectly even grey texture of a Jenson page and of the vigour of his letters.

<sup>3</sup> D. B. Updike in *Printing types: their history, forms, and use*, v.1 p. 73 (Cambridge, Mass.: Harvard U.P., and London: Humphrey Milford, 2. ed., 1937, 2 v.). No study of the subject can be undertaken without realizing our debt to Updike's great book.

fghijklmnopqrstuvwxyz  
CDEFGHIJKLMNO

a

abcdefghijklmnopq  
CDEFGHIJKLMN

b

fghijklmnopqrstuvw  
ABCDEFGHIJKLM

c

ving arrived at our p  
MUST PROCEED

d

fortasse cogitassemus  
MMENTARIOLUM

e

## 1. THE MAIN CLASSES OF TYPE-FACES

(a) Venetian (Cloister). (b) French Old Style (Garamond). (c) English-Dutch Old Style (Caslon). (d) Transitional (Bell). (e) Modern (Bodoni).

type is that cut by Richard Austin for Bell's Letter Foundry in London in 1788; and the classic Modern is Giambattista Bodoni's roman (1780). A comparative study of the forms will put the French Old Style first for beauty of proportions; Venetian has sturdy outlines and vigorous colour (which makes it so excellent when seen in mass); in the Dutch-English there is something comfortable and homely; Transitional is more elegant and has a more marked contrast between hairlines and thick stems; and finally in the Modern-face a maximum of thick-thin contrast and modelled outline is reached: no vestige of the influence of the medieval quill, so clearly recognizable in early type-faces, remains.

ab cde fg dh di c j k  
Q R S e g y ffi  
l m c l f j n l l k o

## 2. THE NOMENCLATURE OF TYPE

(a) Stressed curve. (b) Hairline. (c) Serif. (d) Bowl. (e) Loop. (f) Sheared serif. (g) Spine. (h) Curve with oblique stress. (i) Ear. (j) Crossbar. (k) Kern. (l) Tail. (m) Stem. (n) Link. (o) Terminal. The first three letters are Capitals, the others "Lower-case" (when setting by hand, the case containing the small letters is placed in front of the compositor *below* that with the capitals—hence small letters are called "lower-case" by the printer). *ffi* is a ligature, i.e. the three letters are cast on one body.

1 ..... 1  
2 ..... 2  
3 ..... 3  
4 ..... 4  
mfy mfy

## 3. ASCENDERS, DESCENDERS, AND x-HEIGHT

Type-faces of the same body size (1-4) may differ considerably in their x-height (2-3). The first three letters are CENTAUR, which has long ascenders (1-2) and descenders (3-4). The remaining letters are GOUDY OLD STYLE, with medium ascenders and short descenders.

Some modern creations can hardly be placed in any of the four classes.

So much for the main historical divisions. Before we turn to the discussion of type-faces in use to-day, fig. 2 will illustrate the nomenclature used throughout this article. It is largely that of Paul A. Bennett.<sup>1</sup> Fig. 3 explains why type-faces of the same depth may differ widely in *apparent* size.

<sup>1</sup> "On Recognizing the Type Faces", in *The Dolphin*, 2: 11 (New York: The Limited Editions Club, 1935). Those who want to identify type-faces in their books should try to remember some of the following features: the amount of contrast between hairlines and stems; the treatment of serifs (straight or cupped, pointed or blunt, with large, small, or no brackets); the length of ascenders and descenders; the tails of such letters as J, K, Q, R, j, and y; the angle of the serifs on T's crossbar; M, whether erect or splayed; W, whether plain or crossed; the upper part of t, whether triangular or crossed; the height of capitals as compared with that of ascenders; the kern of f; the bowls of e and a; the shape of g (perhaps the most difficult lower-case letter to design, and often a criterion for the whole fount); last but not least, the appearance in mass, the "feel" of the page as Mr. Bennett calls it. Alone among English publishers, Allen & Unwin, in many of their books, name the type used on the verso of their title-pages.



Without complacency it can be said that nearly all our living types have their merits. Several are outstandingly beautiful—and it should be acknowledged that among them are some contemporary designs independent of any historical pattern—, some are perhaps indifferent and a little over-worked, none is outright bad. The same could not have been said forty or fifty years ago. Even in the early 'twenties the indifferent group, those feeble and anaemic versions of Old Style letters, appeared in the vast majority of books. The past twenty years, however, have seen a radical change. The composing machine has become emancipated. Eminent type-designers have been employed by the makers of Linotype and Monotype machines. Frederic W. Goudy is art director of the American Lanston Monotype company; W. A. Dwiggins, George W. Jones, and Rudolph Ruzicka, have designed new and re-designed historical faces for use on the Linotype; and the English Monotype Corporation, under the inspired artistic leadership of Stanley Morison and Beatrice Warde, has made available a wide range of original creations by such men as Eric Gill, Jan Van Krimpen, Bruce Rogers, and Joseph Blumenthal. It has also done invaluable work in bringing to new life the legacy of four centuries of type-cutting.

#### *Venetian Types*

The closest copy of Jenson's type is CLOISTER (fig. 4), designed by M. F. Benton and issued in

THE invention of Printing from movable chief events affecting the history of Euro task of duplicating texts without variance Gutenberg equipped the scholar with the judiced connoisseurs in the fifteenth cent  
*The invention of Printing from movable types*

abcdefghijklmnopqrstuvwxyz DEFGHIJKLMNOP  
abcdefghijklmnopqrstuvwxyz NOPQRSTUVWXYZ

#### 4. CLOISTER\*

1914 by the American Type Founders Company. Up to this day it remains a favourite with American printers. It is perfectly "Jenson" in spirit (the original A.T.F. design for hand-composition even more so than the Monotype version here shown). There is little difference between thin and thick strokes; e has an oblique crossbar extending visibly to the right; the serifs are sturdy and slightly cupped, those of v, w, x, y,

and r having inner extensions. No italic types had yet been cut in Jenson's time. The italic that goes with Cloister is based on a sixteenth-century French design. Letters easy to recognize are a, h, v, w, and z.

Bruce Rogers, "Jack of all trades, master of one", has given us a somewhat freer rendering of Jenson's letter. His is beyond doubt one of the finest type-faces now in use. CENTAUR (fig. 5),

L'INVENTION de l'Imprimerie au moyen  
de caractères mobiles fut l'un des prin-  
cipaux événements de l'histoire de la  
L'invention de l'Imprimerie au moyen de  
abcdefghijklmnopqrstuvwxyz MTSERW  
abcdefghijklmnopqrstuvwxyz MTSQWQu

#### 5. CENTAUR AND ARRIGHI ITALIC\*

cut for private use in 1914, has great crispness without being in the least spiky. Mr. Rogers gives some interesting information on the making of this type. He enlarged portions of the clearest page of Jenson's *Eusebius* to five times the original size. Struck by the pen-like character of the lower-case letters, he traced the enlargement as rapidly as he could with a flat pen, "thus preserving the proportions, at least, of Jenson's own characters. . . . It will be seen that no claim for originality can be put forward for my type, neither is it an accurate reproduction of Jenson's letter."<sup>1</sup> In 1929, Centaur, with some revisions, was brought out for general use by the English Monotype Corporation. This new cutting resulted in "a type approximating my [Mr. Rogers's] first idea of it even more closely than the earlier cutting did". The capitals have not the full height of the ascenders. This was a general practice among the early printers, and it is a pity that in most modern types the capitals and ascenders are equally high; so often the capitals thereby become too conspicuous and interrupt the even appearance of the page. Letters of Centaur easy to recognize are y, which has a thickened, sheared tail, J and j, whose tails are sharply bent, and d, with a stem extending below the bowl. The long ascenders and descenders make leading (i.e. the increase of the distance from line to line by means of strips of lead less than type-high and therefore appearing as white spaces) unnecessary. The type looks best on good "antique" paper and tends to appear unduly thin on coated or other smooth surfaces.

<sup>1</sup> *ibid.*, p. 20.

It should be richly inked and can bear vigorous impression. An exquisite italic accompanies Centaur. It was designed by the late Frederic W. Warde, after an early sixteenth-century *Canclerresca* by the great writing master Ludovico degli Arrighi, also known as Vicentino. The lower-case alphabet of ARRIGHI, especially, has captured the delicate calligraphic quality of the original. A large size of Centaur, printed from actual type, is shown in fig. 6. Something of the elasticity

## The quick brown fox jumps over a lazy dog

### 6. A LARGE SIZE OF CENTAUR

and strength of a well-made bow seems to live in these letters.

A very faithful recutting is POLIPHILUS (fig. 7), made in 1923 by the Monotype Corporation from sheets of the *Hypnerotomachia Poliphili*. This famous book was printed in 1499 by Aldus Manutius of Venice. Aldus's actual type was slightly lighter than Poliphilus; but the method of printing on a hand-press, using moistened paper and fair pressure, made the strokes of each letter appear thickened. On a modern machine far less pressure

The invention of Printing from movable types was one of the chief events affecting the history of European printing. The task of duplicating texts without variance was impossible before Gu  
abcdefghijklmnopqrstuvwxyzMTSERQ  
abcdefghijklmnopqrstuvwxyz MTSEYR

### 7. POLIPHILUS AND BLADO ITALIC

is needed, and the retention of full colour in Poliphilus is, therefore, quite justified. The lower-case letters are narrow and close-fitting; the capitals are wide, but do not reach the full height of the ascenders, and are thus not unduly conspicuous. Notable features are the slight swelling at the top of b, the small bowls of a and e, and an (intentional) lack of sharp definition of contours. The accompanying italic is named after Antonio Blado, the great Roman printer and contemporary of Aldus, from whose letters it was recut. Like all the early italics, BLADO shows the influence of the writing master, especially in the beautiful tails and kerns of f, g, j, and y.

One other important type-face belongs to the same group: BEMBO (fig. 8). Its source is an

printers' sons, is described on page 19 of t  
number by one of the members of the par  
Another group of 19 came on July 27th o  
visit annually made by the Board of Edu  
*L'invention de l'Imprimerie au moyen de*  
abcdefghijklmnopqrstuvwxyz MTSER  
abcdefghijklmnopqrstuvwxyz MTSQW

### 8. BEMBO\*

earlier Aldine edition, Pietro Bembo's *De Aetna*, of 1495. This Monotype face, cut in 1929, is a freer rendering of the original and, therefore, does not have the touch of archaism that characterizes Poliphilus. The *De Aetna* letter, more than any other, served as a pattern for the great French type-cutters of the sixteenth century. Thus, Bembo revives an important link in the genealogy of printing-types. Two letters to remember are the slightly leaning c, and fi, the crossbar of f being separated from i. (An examination of other type-faces will show that f and i—cast on one body and therefore called a "ligature"—are nearly always connected, the crossbar of f forming the upper serif of i). Bembo italic goes well with the roman. While being a little wider and more clean-cut than Blado, it has the same calligraphic flavour. Modern printers were quick to recognize the value of this type. It has an impersonality that makes it particularly adaptable to text and paper surface. Even if printed indifferently, it looks well. This cannot be said of every type.

### Old Style Types

In the sixteenth century, France led the world in type-design. The best French Renaissance founts are as alive to-day as they were then. They are descendants of Aldine letters rather than of Jenson's. Here we are not concerned so much with the history of these French types, on which new light was thrown by Paul Beaujon (Beatrice Warde) in a detailed study printed in *The Fleuron*, No. 5, 1926.<sup>1</sup> As a group, however, the French type-faces known under the name of Garamond are quite clearly defined.

<sup>1</sup> The question as to which were the authentic Garamond types was a matter for research, as many founts cut during the sixteenth and seventeenth centuries went under that name.

George W. Jones, the great English printer "at the Sign of the Dolphin", designed Linotype GRANJON in 1924 (fig. 9). *The Fleuron* calls it the best among the Garamond revivals. The capitals are almost as tall as the ascenders; there is more conscious elegance in the curves and serifs than in any of the designs reviewed so far. The general effect is light, and the type will appear to best advantage on a slightly rough paper. The italic is a trifle wide, being cast from the same matrices as the roman.<sup>1</sup>

whose name kept slipping from his memory hard as he might to remember it. An was the last that Peronnik heard of the p doner, who had stopped in front of the *How is one to assess and evaluate a type*  
 abcdefghijklmnopqrstuvwxyz FGHIJK  
 abcdefghijklmnopqrstuvwxyz FGHIJK

## 9. GRANJON\*

Monotype GARAMOND (fig. 10) is fuller in colour, but has similar characteristics. Note the cupped upper serifs of i, j, m, p, r. The italic is brilliant and sharp. The g has a wide, pear-shaped

The invention of Printing from movable types was one of the chief events affecting the history of European civilization. The task of duplicating tasks without variance was impossible  
 abcdefghijklmnopqrstuvwxyz MTSER  
 abcdefghijklmnopqrstuvwxyz MTSERW

## 10. GARAMOND

tail, x is wide, z decorative. The capitals are rather less inclined than the lower-case letters, and for this reason a passage in italics, though beautiful, looks somewhat restless. Garamond is one of the most popular founts with English printers and publishers.

<sup>1</sup> The standard Linotype matrix contains both the roman and italic version of a letter, and a line in italics, therefore, occupies equal width with the same line in roman. This leads to a certain distortion, since an italic is by nature narrower than its roman. Lately, some founts have been given special "one-letter italic" matrices, and these permit a much more faithful and natural rendering of italic types.

George W. Jones is the designer of another graceful Linotype letter of Garamond tradition. It is called ESTIENNE (fig. 11). According to Paul

wherein the shapes are fine. If you see ries will be your only answer. Here is a have sense in it: Fine type letters were, letters. Fine written letters were fine b *direct and simple way* by a tool in the  
 abcdefghijklmnopqrstuvwxyz EFGH  
 abcdefghijklmnopqrstuvwxyz ABCD

## 11. ESTIENNE\*

A. Bennett<sup>2</sup> "it is, presumably, patterned after a face used by the Estiennes—quite possibly a modification of one drawn by Claude Garamond, for through Estienne's press the Garamond roman became the standard type of all French printers, and the Estiennes had close dealings with him". The serifs of Estienne are short and blunt. The upper level of the capitals is practically the same as that of the ascenders, which are exceptionally tall. The descenders, too, are generous. Estienne, therefore, looks best unleaded. The italic is even more delicate than the roman, but unfortunately is not cast from special matrices.

The last of French designs to be discussed is Monotype FOURNIER (fig. 12), recut in 1925 from

THE invention of Printing from movable types was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was impossible before Gutenberg equipped the  
 abcdefghijklmnopqrstuvwxyz MTSERW  
 abcdefghijklmnopqrstuvwxyz MTSQW

## 12. FOURNIER\*

patterns of Pierre Simon Fournier. Fournier was not only the inventor of the "point system" for grading type-sizes, universally used to-day, but also printed a specimen book, the *Modèles de caractères*, which, in the words of A. F. Johnson, "is surely the most beautiful work of its class ever produced".<sup>3</sup> Fournier is a product

<sup>2</sup> op. cit.

<sup>3</sup> *Type designs*, p. 211 (London: Grafton & Co., 1934).

of the eighteenth century and is in some ways no longer an Old Style but a Transitional type. The capitals, equal in height to the ascenders, are fairly narrow and have straight, thin, unbracketed serifs. In this respect, Fournier must be considered a forerunner of the Didot-Bodoni group of types. It is a sober letter of light weight. The italic may be felt to be a little wiry. Though lacking some of the distinct charm and suppleness of earlier faces, Fournier makes a fine page and has been widely used in recent years. It lends itself to open treatment and likes to appear on off-white paper. For the Nonesuch *Shakespeare*, special reduced capitals were cut, and an interesting comparison with standard Fournier becomes thus possible.

Before we turn to the English type-face, Caslon, there are two of its ancestors that should be mentioned. Linotype Janson (fig. 13) is a fine revival of a type cut by Anton Janson, possibly of Dutch extraction, at Leipzig, between 1660 and 1687. It is a sparkling letter, the capitals of which point clearly towards Caslon, though the lower-case letters are markedly narrower. The italic is unlike any other, with angular initial serifs on *n*, *m*, *u*, *v*, and *w*.

type design is, partly, its excellent pr has a "heft" and balance in all of its p tool has. Your good chair has all of its do exactly the work that the chair ha perts rave over the fine shapes of letters;

abcdefghijklmnopqrstuvwxyz KLM  
cdefghijklmnopqrstuvwxyz WXYZ

#### 13. JANSON\*

A recent Monotype revival is VAN DYCK, a fine Dutch seventeenth-century letter. Christoffel Van Dyck was an eminent punch-cutter, who made the types for the famous printer-publisher dynasty Elzevir. Through various channels nearly all his punches and matrices ultimately found their way into the great Enschedé foundry. Unfortunately all the Van Dyck material, with the exception of some italic punches, became the victim of a period that considered it old-fashioned and inferior; but how really inferior were the dull Fleischmann founts that replaced it! The Monotype recutting (fig. 14) is exquisite. The capitals are distinctly lower than the ascenders. The serifs are well bracketed, and the type has a clean and fresh appearance. S seems to be leaning slightly

THE invention of Printing from movable types was one of the chief events affecting  
*The invention of Printing from movable types*

abcdefghijklmnopqrstuvwxyz MNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz HIJKLMNOPQRS

#### 14. VAN DYCK\*

forward. The italic is equally fine, notable letters being *g*, *h*, *v*, and *w*. This is an admirable book-face not yet sufficiently valued by printers.

No other English type-face has acquired a popularity equal to that of CASLON. In his types, cut between 1720 and 1734, William Caslon copied, and vastly improved on the Dutch models then in wide use in England. Between 1660 and 1670, Bishop Fell, an important figure in the development of the Oxford University Press, had imported Dutch types for use at his press. None of Van Dyck's designs had been among these "Fell Types" (under this name they are now treasured and occasionally used at Oxford), and Caslon therefore only knew these lesser Dutch products. It is not quite easy to explain why Caslon's types enjoy such enduring fame. The late D. B. Updike ascribes it to "a quality of interest, a variety of design, and a delicacy of modelling, which few Dutch types possessed. . . . His letters when analysed, especially in the smaller sizes, are not perfect individually; but in mass their effect is agreeable. . . . In their defects and qualities they are the result of a taste typically Anglo-Saxon, and represent to us the flowering of a sturdy English tradition in typography. Caslon types are . . . so legible and 'common sense', that they can never be disregarded, and I doubt if they will ever be displaced." Striking proof of their vitality is the fact that out of the fifty best-produced books selected each year by the First Edition Club, in 1937, for instance, as many as seven were set in Caslon.<sup>1</sup>

THE invention of Printing from movable types was one of the chief events affecting the history of the European civilization.  
*The invention of Printing from movable types*

abcdefghijklmnopqrstuvwxyz TSER  
abcdefghijklmnopqrstuvwxyz MTSQW

#### 15. CASLON\*

Facsimile cuttings exist for Linotype and Monotype (fig. 15). An analysis is difficult because of

<sup>1</sup> op. cit., p. 105.



the considerable variations in shapes (and quality of design) from one size to another, which have been carefully preserved in the modern recuttings. The letters are full-bowled and wider than any discussed so far. The type radiates the friendly atmosphere of fireside and polished brass. The italic is marked mainly by the difference in the inclination of some letters, notably *A*, *V*, and *W*. Many of the lower-case letters are greatly different in design from older French models, particularly *p*, *v*, and *w*. Caslon's types were cut to be printed on damp paper, which tended to thicken the strokes. To use them on smooth paper is, therefore, a bad practice: the letters look thin and wiry, and lose much of their sturdy character.

### Transitional Types

The other outstanding figure in English typography of the eighteenth century was John Baskerville. Stanley Morison, in his *Type designs of the past and present*, says that "the credit for initiative seems to rest rather with Baskerville" [than with Caslon]. Baskerville was a writing-master, who began his career as type-cutter when he was already forty-four. After seven years' experimenting he published his Latin *Virgil* at Birmingham in 1757.<sup>1</sup> In his own time Baskerville's letters were judged to be inferior to Caslon's. "On this point", says Mr. Morison, "it is a little difficult to come to a verdict. Perhaps we may be content to conclude that Baskerville's design shows more originality and personality than Caslon's, whereas the latter was undoubtedly a more expert engraver." BASKERVILLE is a typical Transitional type. The

The invention of Printing from movable type was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was impossible before  
 abcdefghijklmnopqrstuvwxyz SERW  
 abcdefghijklmnopqrstuvwxyz MTSQW

### 16. BASKERVILLE

Baskerville *f* has a full kern, and the *f* here shown is not usually employed.

letters are highly modelled, and there is a distinct break with tradition, perhaps one reason why they found more praise on the continent than in England. The Monotype cutting (fig. 16) skill-

<sup>1</sup> A page from this is shown in the issue of *S.A.L.* already referred to, p. 72.

fully "recreates the design in terms of modern printing conditions". Notable letters are *g*, with an open tail, the large-bowled *a*, and the very wide *p* and *q*. The italic is strikingly narrow and shows that Baskerville was an accomplished penman. Some think it is inferior to the roman, a judgement with which one need not agree: but admittedly the great difference in width prevents it from being an ideal companion of the roman. The uniformly hooked serifs of *i*, *j*, *m*, *n*, *r*, and *u*, the open *k*, and the upper serifs of *p*, *v*, and *w*, are all easy to recognize. Being a wide face that gains by being leaded, Baskerville will help to make "copy" go further.

For the exclusive use of William Collins & Co., the publishers, a type named FONTANA has been cut. This, too, is a Baskerville version, the only other notable letter being the calligraphic italic *g*.

Another fine Transitional face, first put out in 1788, is BELL (fig. 17). It was issued for use on

THE invention of Printing from movable types was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was impossible before

abcdefghijklmnopqrstuvwxyz SERW  
 abcdefghijklmnopqrstuvwxyz MTSQW

### 17. BELL\*

the Monotype in 1931, having been drawn out of oblivion by Bruce Rogers in 1900. Mr. Morison calls it the first English Modern face. There is a marked contrast between thick and thin strokes. The capitals have pointed, well-bracketed serifs and are somewhat lower than the lower-case. Conspicuous letters are *k*, *K*, and *R*, with curved tails; but alternative characters with straight tails have been cut and are sometimes used. The italic makes an excellent mate for the roman. While wider than Baskerville italic, the two have many common features, like the treatment of serifs in *i*, *j*, *m*, *n*, and *p*. Bell, which achieves brilliance without any disagreeable dazzle, is today in particular favour with the university presses.

### Modern Types

The prototype of the Modern letter is the roman made famous by the Italian, Giambattista Bodoni. Much has been written on its merits, more even on its faults. It was despised and condemned by William Morris and his followers. Of recent



years the pendulum has swung to the other extreme, and it is now almost the fashion to speak with disdain of Morris's printing and theories. For us it is enough to state that modern versions of Bodoni's type are widely used and that they would appear to have come to stay. At the same time we have to admit that none of the recuttings (except the Bauer version, only available for hand-composition) is very faithful. True, they all have the strong contrast between thick and thin, they all possess the marked vertical stress; but anybody who has seen the cool splendour of a Bodoni edition or of his great specimen, the *Manuale tipografico*, superbly printed on crisp, smooth paper, will feel that something is missing in these revivals, and that this something accounted for most of the characters' beauty. Monotype BODONI (fig. 18) is a sober letter, but far removed from the

The invention of Printing from movable type was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was  
 abcdefghijklmnopqrstuvwxyzMTSER  
 abcdefghijklmnopqrstuvwxyz MTSER

## 18. BODONI

original Bodoni. Rather, as also the Linotype version, it is a roman built up on the Bodoni principle. No difficulty will be found in identifying Bodoni: geometrical outlines, thick stems, very thin hairlines, and finely pointed serifs are the main characteristics, and this applies to both roman and italic.

Bodoni's French contemporaries were the Didot family; but we need not be concerned with them here, because none of their type-faces is used to any extent in England or America.

The type known as SCOTCH ROMAN is a Modern less rigidly geometric than its French and Italian counterparts, and we are, as Mr. Updike puts it, "much more at home with it". Fig. 19 shows Monotype Scotch Roman, which is based on a letter first brought out by the Glasgow foundry of Alexander Wilson & Son early in the last century. It preserves the full weight of the wide capitals. The absence of any freaks makes this a pleasant type for reading. One of the few notable features is the angular initial serif of *v* and *w*. In the course of the nineteenth century it deteriorated into the lifeless, monotonous Moderns

the history of European civilization. The task of duplicating texts without variance was impossible before Gutenberg equipped the scholar with the accuracy of type. *Prejudiced connoisseurs in the*  
 abcdefghijklmnopqrstuvwxyz QGPA  
 abcdefghijklmnopqrstuvwxyz MTSQ

## 19. SCOTCH ROMAN\*

still used so widely for school-books. They lack all artistic merit; even the friendly naivety of Scotch Roman has gone.

There remains one other Modern face to be shown, Monotype WALBAUM (fig. 20). This is a

L'INVENTION de l'Imprimerie au  
 moyen de caractères mobiles fut l'un  
 L'invention de l'Imprimerie au moyen  
 abcdefghijklmnopqrstuvwxyzMTSER  
 abcdefghijklmnopqrstuvwxyz TSQW

## 20. WALBAUM\*

recent recutting of a letter originating from Weimar during the same period. It is the work of an expert punch-cutter: a page set in Walbaum possesses sparkle and yet looks more friendly and inviting than one in Bodoni. The sharply bent tails of R and J, the large bowl of e, and the rather unhappy shape of g are "earmarks". The italic is wide, p and q are notable by the absence of bottom serifs. The qualities of Walbaum were soon recognized, for instance, by the Curwen Press and Faber & Faber.

*The Twentieth Century*

The aim of this article is to show types in use to-day rather than to give a historical review of type-faces. While dealing with recuttings and adaptations of old founts it was convenient and fitting to show them in their historical sequence. There now are left for discussion a number of contemporary designs. They are the outcome of the typographic renaissance which began with William Morris—and the lesser known Caslon revival of William Pickering and the two Whittinghams—and which led to the triumphs of Nonesuch and the Golden Cockerel, in England, and of Merrymount, Lakeside, Hawthorn, and The Limited Editions Club, in America, to name only a few. Of even greater importance to the general

reader are the excellent books of moderate price produced to-day by many publishers. One or two of these contemporary types, like Centaur, have already been shown because they were closely modelled on historical patterns, however modern in feeling they may be. Those that follow, too, owe much to traditional forms. This sense of tradition is one of the essentials of good type design. Strikingness of letter shapes may be appropriate for advertisements, may even be pleasing in a short book of poems, which one takes up and puts down again; but it will never do for continuous reading. That remarkable ear of g and that novel curve of s may delight us on page one, but they will intensely annoy us on page one hundred. "That type is best for its purpose when the words it spells may be read without consciousness of the design of its letters. Good types never intrude."<sup>1</sup>

In 1912, Gerard Meynell, cousin of Francis, founder of the Nonesuch Press, induced the Monotype Corporation, then still without Stanley Morison, to cut a type-face for *The Imprint*, "a periodical founded to improve and spread technical knowledge of printing problems. *The Imprint* was composed in an admirable face . . . still much used to-day; it is a clear, open design owing its inspiration to the original eighteenth-century Caslon 'old-face'."<sup>2</sup> Readers of *South African libraries* know IMPRINT well, as these pages have been set in it from the appearance of the first number. Fig. 21 shows a larger size. Letters

The invention of Printing from movable types was one of the direct events affecting the history of the European civilization. The task of *was duplicating texts without variance*  
 abcdefghijklmnopqrstuvwxyz MTSER  
 abcdefghijklmnopqrstuvwxyz MTSERQ

## 21. IMPRINT

easy to recognize are K, with a horizontal hairline connecting stem and obliques; Q, with a sheared tail; and k, with a slightly bent upper oblique. The italic is very "normal", and well balanced with the roman. Few faces can rival Imprint for all-round suitability combined with good design.

The first type to be cut for the special require-

<sup>1</sup> Paul A. Bennett, op. cit.

<sup>2</sup> A. J. A. Symons in his "Appraisal", in *The Nonesuch century* (London: Nonesuch Press, 1936).

ments of printing on coated (art) paper is Monotype PLANTIN (fig. 22). Assumedly its pattern

The invention of Printing from movable type was one of the chief events affecting the history of European civilization. The task of *duplicating texts without variance*  
 abcdefghijklmnopqrstuvwxyz MTSER  
 abcdefghijklmnopqrstuvwxyz MTSERW

## 22. PLANTIN

was letters used by the Dutch sixteenth-century printer Christopher Plantin; but it is not a type claiming to be a facsimile. With its full body, its short descenders, and blunt serifs, and with its well-matched italic, it can make a very fine book if applied with knowledge. This is proved beyond doubt by Francis Meynell in the many Plantin-clad Nonesuch editions, especially in his Authorized Version.

In the words of Stanley Morison<sup>3</sup> "a novelty of appearance without losing the grace of tradition" is presented in GOUDY OLD STYLE (fig. 23).

The invention of Printing from movable types was one of the chief events affecting the history of European civilization. The task of *duplicating texts without variance*  
 abcdefghijklmnopqrstuvwxyz MTSER  
 abcdefghijklmnopqrstuvwxyz MTSERW

## 23. GOUDY OLD STYLE

It is one of the many designs by Frederic W. Goudy, the great American designer, whose famous Village Letter-Foundry at Marlboro was completely destroyed by fire a few years ago. (In the eve of his life, Mr. Goudy lost all his equipment, his innumerable punches, and the originals of his designs).<sup>4</sup> Goudy Old Style has very short

<sup>3</sup> op. cit.

<sup>4</sup> The story of the fire is told in *Goudy, master of letters*, by Vrest Orton (Chicago: The Black Cat Press, 1939). Here it should be said that other founts by Mr. Goudy have greater merits for book-work, being less consciously "typography". But the Old Style is the one best known in England. Moreover, it is one of the few contemporary designs in fairly common use in South Africa, though largely for advertising, on which Mr. Goudy's influence in the whole English-speaking world has been immense.

descenders, is wide and of medium weight. The capitals adhere more to the Renaissance pattern than the lower-case, which has just that surplus of conspicuousness of outline rendering continuous reading uncomfortable. The traditional Old Style serif treatment prevails; the kern of f is chopped, the ear of g turned up. The type gains by being leaded.

We can now turn to designs created in the inter-war years. Interesting type-faces have come out of England, the United States, Holland, and Italy during this period.

Rather sweeping statements were made about PASTONCHI, a letter designed in the 'twenties by E. Cotti in collaboration with the poet Francesco Pastonchi. Pastonchi, which was cut for use at the Officina Bodoni in Verona in a complete edition of Italian classics, claims to be "free from all exaggeration and eccentricity", admitting "of the widest use". These, we feel, are the very qualities it does *not* possess. But it is decorative and has

The invention of Printing from movable type was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was

abcdefghijklmnopqrstuvwyz MTSER  
abcdefghijklmnopqrstvwxyz MTSE

#### 24. PASTONCHI

a pleasant colour. Where restraint and utmost legibility are not primary factors, the use of Pastonchi will occasionally be justified.<sup>1</sup> No particular letters need be picked out, as nearly all deviate from the traditional pattern. Monotype Pastonchi is shown in fig. 24. Anglo-Saxon taste in typography is more conservative than that of the continent; Pastonchi, therefore, never became very popular with English printers. It is here shown as another of the contemporary designs represented in South Africa.

The best days of Dutch letter-making are recalled by LUTETIA (fig. 25), undoubtedly the finest of Jan Van Krimpen's designs. It was originally cut by Enschedé en Zonen at Haarlem, but has since been issued for use on Monotype machines. Two interesting views followed Miss Hazel Mews's

<sup>1</sup> "Poetry should not, I think, be read easily." Thus Francis Meynell in the "Bibliography", *The Nonesuch century*, p. 51.

article in the Printing Quincentenary issue of *South African libraries*. Lutetia is perhaps the most successful attempt yet made of combining

The invention of Printing from movable types was one of the direct events affecting the history of the European civilization. The task of duplicating texts

*The invention of Printing from movable*  
abcdefghijklmnopqrstuvwyz MTSRW  
abcdefghijklmnopqrstvwxyz MTSRW

#### 25. LUTETIA

traditional forms with contemporary feeling and needs. Recognizable characters are E and F, with high crossbars; U, with a lower serif at the right stem; the narrow a, and e with an oblique crossbar. The italic capitals are slightly narrower than, but similar in outline to the roman. The graceful italic lower-case shows exquisite penmanship: no finer printing-type based on the sixteenth-century *Cancelleresca* exists. A striking letter is g, but this is defensible in an italic, which is hardly ever applied to long texts.

The outstanding English book-face of recent years is Monotype PERPETUA (fig. 26). Its designer is the late Eric Gill, sculptor, stone-cutter, author, wood-engraver, and printer. The type is very similar to some of his earlier stone inscriptions. Paul Beaujon, in an account of this type given in *The Fleuron*, No. 7, writes: "Perpetua is a letter thus disciplined by the exigencies of cutting and by the traditions of classic-letter form." The capitals, lower than the ascenders, are beautifully chiselled and have bracketed serifs ending in a

THE invention of Printing from movable types was one of the chief events affecting the history of European civilization. The task

abcdefghijklmnopqrstuvwyz MTSERW  
abcdefghijklmnopqrstvwxyz MTSQWQu

#### 26. PERPETUA\*

fine point. The almost imperceptible tail curve of R, the terminal of J, the flat top of A, are characteristic. In the lower-case alphabet we recognize the expert treatment of g, the flat-bottomed d, and the swelling tail of y. Unlike in any other

type, c has a serif similar to that of C. The italic might be called a slanting roman, with the exception of *a*, *f*, and *g*, which have a more calligraphic appearance. Perpetua was received with enthusiasm by publishers and printers. A delicate Modern on a coated surface, it combines suppleness with light colour on antique paper. The long ascenders make leading unnecessary.

Two English type-faces remain. One of them does not really belong to this contemporary group, but is mentioned here because it offers a good opportunity for comparison. Take one of the first Penguins (say an early reprint of *A farewell to arms*), and compare this with a more recent one. The former is printed in Old Style No. 2 (fig. 27), a tired-out survival of the insipid typography of the last century. It would be unjust

The invention of Printing from movable type was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was  
 abcdefghijklmnopqrstuvwxyzMTSER  
 abcdefghijklmnopqrstuvwxyz MTSER

27. OLD STYLE No. 2

to call Old Style No. 2 a bad type. It is still to be found in many, too many, books, but "it has had its day, and in its day played a role of some importance".<sup>1</sup> That there is no necessity for using such undistinguished letters even in the cheapest kind of books is proved by the many intelligent restylings that have been carried out in recent years. Of these, Penguins and Pelicans are the best-known examples. They are now standardized in TIMES NEW ROMAN (fig. 28).

The invention of Printing from movable type was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance  
 abcdefghijklmnopqrstuvwxyzMTSER  
 abcdefghijklmnopqrstuvwxyz MTSER

28. TIMES NEW ROMAN

The basic design of Times New Roman was created in 1930-31 in close co-operation between *The Times* and the Monotype Corporation. Over

<sup>1</sup> A. F. Johnson, op. cit., p. 120.

5,000 experimental punches were cut, and on 3. October 1932, *The Times* appeared in its new dress. In 1933, Times New Roman matrices were made generally available; and now happened what justifies us in calling this type unique: originally cut for exclusive use in a newspaper, made to give greatest legibility, offer resistance to high pressure, and remain unaffected by high-speed printing, this type was welcomed by printers and publishers of fine books. *The Nonesuch century* has been mentioned before: it is printed in Times New Roman. Mr. Updike used it for his last book, *Some aspects of printing: old and new*, a collection of essays printed at the Merrymount Press. No type has ever been used for so widely varying branches of printing, and no existing type could so successfully pass this test.

Finally, America is represented by a group of type-faces that, with a certain informal ease common to all of them, mark perhaps the beginnings of a distinctly American style in type-design. Two of these come from the pen and brush of WAD—William A. Dwiggins—America's unconventional calligrapher and illustrator. Linotype ELECTRA (fig. 29) is independent of any historical pattern; yet Mr. Dwiggins achieves the difficult task: no character jumps at you by its conspicuous

How is ONE to assess and evaluate a type?  
 Why do the pace-makers in the art of type? What do they see in it? Why is it  
 Good design is always practical design  
 abcdefghijklmnopqrstuvwxyzPQRST  
 abcdefghijklmnopqrstuvwxyzPQRST

29. ELECTRA\*

form, and the letters combine into words comfortable to read. All serifs are flat and of medium weight. The most notable letters are Q, with an original but admirable tail; J and j, with tapering, almost straight terminals; and f and t, with just perceptibly oblique crossbars. What Eric Gill hinted at in his Perpetua italic has been consistently carried through in Electra: here is no longer an italic but a genuine sloping roman, identical in every detail with the upright roman, except for a slight angle. It is too early to say whether the sloping roman has a future; perhaps not, because, a few years after the appearance of Electra, the Linotype Company issued Electra Curative, which is nothing but an italic designed on traditional principles.



Linotype CALEDONIA (fig. 30) is based on an early Scotch, that of William Martin, cut in 1792 for the famous Boydell *Shakspeare*. But seen through Mr. Dwiggins's eyes, this has resulted in a new design of great legibility and rich in charm. Particular mention must be made of the skilful way in which the Linotype limitations of the italic have been overcome.

How is ONE to assess and evaluate a sign? Why do the pace-makers in the face of type? What do they see in it? their eyes? *Good design is always practical design.* And  
 abcdefghijklmnopqrstuvwxyzLMNOP  
 abcdefghijklmnopqrstuvwxyzLMNOP

### 30. CALEDONIA\*

Monotype EMERSON (fig. 31) was for some years used under the name of Spiral Type at the private press of its designer, Joseph Blumenthal, of New York. It was made public by the English Monotype Corporation in 1938, having been selected in its trial state for the coronation *Order of service*, printed by the King's Printers, Eyre & Spottiswoode. Mr. Blumenthal has written a valuable

of European civilization. The task of duplicating text without variance was impossible before Gutenberg equipped the scholar with the accuracy of type. Prejudiced connoisseurs in the *The invention of Printing from movable types*

abcdefghijklmnopqrstuvwxyz BCDEFGHIJKL  
 abcdefghijklmnopqrstuvwxyz LMNOPQRSTU

### 31. EMERSON\*

article on "The Fitting of Type" for *The Dolphin*,<sup>1</sup> demanding more careful treatment of the white space around each character. "It is the balanced relationship between black and white without which the finest letter design cannot present a satisfactory result." Small wonder, then, that the even texture of Emerson is its most remarkable feature. The design is Old Style in feeling, though free in the treatment of detail, such as the serifless top of G and the short tail of a. The italic is, perhaps, less inspired than the roman.

This survey closes with a showing of Linotype FAIRFIELD (fig. 32), a recent letter by the American designer, Rudolph Ruzicka. Though a close comparison shows up great differences between

How is ONE to assess and evaluate a type? Why do the pace-makers in the art of printing? What do they see in it? Why is it so successful? *design is always practical design.* And  
 abcdefghijklmnopqrstuvwxyzPQRST  
 abcdefghijklmnopqrstuvwxyzPQRST

### 32. FAIRFIELD\*

Fairfield and Mr. Dwiggins's Caledonia, there undoubtedly exists a likeness in spirit—perhaps, as has been said, the sign of an American style that is beginning to evolve. Fairfield is of light weight, with tall ascenders, and almost the only conspicuous letter is s, which has no serifs. The italic is much less conventional, and the somewhat strained appearance can be explained by the fact that it occupies the same space as the roman.

Of the Fifty Books of the Year selected in 1942 by the American Institute of Graphic Arts, five were printed in Caledonia, three in Electra, one in Emerson, and two in Fairfield.

In conclusion, I wish to thank those who have made it possible to illustrate this article so fully: Mr. G. R. Jackson, of the Linotype & Machinery (S.A.), Ltd., for permission to use printed specimens; Mr. F. O. Sparham, of the Monotype Machinery (S.A.), Ltd., for specimen sheets and for obtaining type settings; and the following Cape Town firms, for the kind loan of these settings: The Cape Times, Ltd. (Plantin), The Citadel Press (Pastonchi), Galvin & Sales, Ltd. (Times New Roman), Hortors, Ltd. (Bodoni, Garamond, Goudy Old Style, and Old Style No. 2), and Die Unie Volkspers, Bpk. (Baskerville). E.P. & Commercial Printing Co., Ltd., Durban, kindly supplied the Poliphilus specimen. Imprint and Lutetia are types in use at the printers of this journal. I am also indebted to the Editor for his encouragement and advice.

### A RANDOM LIST OF CURRENT BOOKS

arranged alphabetically according to type-faces used

E or A after a title indicates that it was among the fifty best-produced books selected each year by the (English) First Edition Club and the American Institute of Graphic Arts, respectively. Unless otherwise stated, all books are published in London.

ARRIGHI ITALIC, see CENTAUR AND ARRIGHI ITALIC  
 BASKERVILLE (fig. 16)

Joanna Field: *An experiment in leisure*. (E). Chatto & Windus, 1937.

<sup>1</sup> op. cit., p. 71.



- V. S. Pritchett : *Dead man leading*. (E) *ibid.*, 1937.  
 S. Rogerson : *The old enchantment*. Nicholson & Watson, 1938.  
 Chr. Hobhouse : *1851 and the Crystal Palace*. (E). Murray, 1938.  
 Baskerville has become almost the standard face of Victor Gollancz, Ltd.
- BELL (fig. 17)  
 Ch'u Ta-kao, *transl.*: *Chinese lyrics*. (E). Cambridge : U.P., 1937.  
 Agnes Arber : *Herbals, their origin and evolution*. *ibid.*, 1938.  
 Bernard Fergusson : *Eton portrait*. (E). Oxford : U.P., 1937.  
 O.U.P. "World's Classics" have been re-styled in Bell.
- BEMBO (fig. 8)  
 F. H. Flaherty : *Elephant dance*. (E). Faber, 1937.  
 R. W. Seton-Watson : *Britain and the dictators*. Cambridge : U.P., 1938.  
 M. Zoshchenko : *The wonderful dog*. Methuen, 1942.  
 Bembo has been made the standard face of "Nelson Classics".
- BLADO ITALIC, *see* POLIPHILUS AND BLADO ITALIC
- BODONI (fig. 18)  
 W. H. Auden and L. MacNiece : *Letters from Iceland*. Faber, 1937.  
 M. T. Douglas : *Teacher-librarian's handbook*. Chicago : A.L.A., 1941.
- CALEDONIA (fig. 30)  
 W. A. Duggins : *WAD to RR, a letter about designing type*. (A). Cambridge, Mass. : Harvard College Library, 1940.  
 Robert Davis : *Pepperfoot of Thursday Market*. (A). N.Y. : Holiday House, 1941.
- CASLON (fig. 18)  
 D. M. Low : *Edward Gibbon, 1737-1794*. (E). Chatto & Windus, 1937.  
 Robert Gibbings : *John Graham, convict*. (E). Faber, 1937.  
 D. de Bethel : *The Tyrolean cooking book*. (E). Medici Society, 1937.  
 E. Dunbar and C. Mahoney : *Gardening choice*. (E). Routledge, 1937.  
 All four are low-priced "Fifties".
- CENTAUR AND ARRIGHI ITALIC (figs. 5 and 6)  
 Hector Bolitho : *Victoria and Albert*. Cobden-Sanderson, 1938.  
 J. and D. Langley Moore : *The pleasure of your company*. (E). Rich & Cowan, 1937.  
 "Dent Memorial Lectures" on various aspects of book production and publishing. Dent, 1931-, *annual*.
- CLOISTER (fig. 4)  
 Loyd Haberley : *Mediaeval English paving tiles*. (E). First Edition Club, 1931.  
 A. Bierce : *Battle sketches*. *ibid.*, 1930.  
 D. H. Lawrence : *Birds, beasts, and flowers*. Cresset Press, 1930.
- ELECTRA (fig. 29)  
 Paul Gallico : *The snow goose*. (A). N.Y. : Knopf, 1941.  
 W. Brockway and B. K. Winer, *ed.* : *A second treasury of the world's great letters*. (A). N.Y. : Simon & Schuster, 1941.  
 François Rabelais, *transl.* J. Le Clercq : *Gargantua and Pantagruel*. N.Y. : Limited Editions Club, 1936. (This was the first public use of Electra, and it is here combined with Janson Italic).
- EMERSON (fig. 31)  
 John Bunyan : *The pilgrim's progress*. (A). *ibid.*, 1941.  
*Order of service* for the coronation. Eyre & Spottiswoode, 1937.
- ESTIENNE (fig. 11)  
 R. Frost : *A boy's will*. N.Y. : Holt, 1936.  
 F. M. Dostoevsky : *The grand inquisitor*. Elkin Matthews, 1930.  
 J. P. Raymond and Chas. Ricketts : *Some recollections of Oscar Wilde*. Nonesuch Press, 1932.
- FAIRFIELD (fig. 32)  
 Helen Kingery, *et al.* : *Robert Josephy, 20 years in publishing*. (A). N.Y. : Book and Magazine Guild, 1941.  
*The supreme court of the state of New York, 1691-1941*. (A). Stamford, Conn. : Overbrook Press, 1941.
- FOURNIER (fig. 12)  
 G. B. Shaw : *Works*. Constable, 1931-. Standard ed., each work in separate volume.  
 L. P. Smith : *The unforgotten years*. *ibid.*, 1938.  
 Evelyn Waugh : *Edmund Campion*. (E). Longmans, 1935.
- GARAMOND (fig. 10)  
 V. Sackville-West : *Some flowers*. (E). Cobden-Sanderson, 1937.  
 Sacheverell Sitwell : *Lavie parisienne*. (E). Faber, 1937.  
 Theodora Benson : *In the East my pleasure lies*. Heinemann, 1938.  
*Library association record*.
- GRANJON (fig. 9)  
 D. McMurtrie : *The book*. N.Y. : Covici-Friede, 1937.  
 Edmond Rostand, *transl.* Humbert Wolfe : *Cyrano de Bergerac*. (A). Mount Vernon, N.Y. : Peter Pauper Press, 1941.  
 W. Shakespeare : *A midsummer-night's dream*. (A). N.Y. : Viking Press, 1941.  
 K. Coe and W. H. Cordell, *ed.* : *Pulitzer prize plays*. N.Y. : Random House, 1936.
- IMPRINT (fig. 21)  
 D. E. Graf : *In Christ's own country*. Burns, Oates, 1938.  
 Gerald Hayes : *King's music*. (E). Oxford : U.P., 1937.  
 Edmund Sandars : *A beast book for the pocket*. *ibid.*, 1937.  
 "Oxford Pamphlets on World Affairs" are standardized in Imprint.
- JANSON (fig. 13)  
 George Herbert : *The temple*. Nonesuch Press, 1927.  
 J. Evelyn, *ed.* G. Keynes : *Directions for the gardener at Says-court*. *ibid.*, 1932.  
 W. Piston : *Harmony*. (A). N.Y. : Norton & Co., 1941.
- LUTETIA (fig. 25)  
 Frederic Prokosch : *The carnival*. Chatto & Windus, 1938.  
 N. M. Crouse : *Search for the North-west passage*. N.Y. : Columbia U.P., 1936.  
 Lord Byron : *Lyrical poems*. Maestricht : Halcyon Press, 1933.
- OLD STYLE No. 2 (fig. 27)  
 V. Gollancz : *Shall our children live or die ?* Gollancz, 1942.  
 D. Low : *British cartoonists*. Collins, 1942.
- PASTONCHI (fig. 24)  
 A. Maurois : *Family circle*. Cassell, 1932.  
 P. A. Robin : *Animal lore in English literature*. Murray, 1932.  
 F. Townshend : *Earth*. N.Y. : Knopf, 1930.

- PERPETUA (fig. 26)  
 Lin Yutang: *The importance of living*. Heinemann, 1938.  
 Walter de la Mare and Harold Jones: *This year, next year*. (E). Faber, 1937.  
 David Jones: *In parenthesis*. (E). *ibid.*, 1937.  
 Storm Jameson: *End of this war*. Allen & Unwin, 1941.
- PLANTIN (fig. 22)  
 Clare Leighton: *Country matters*. (E). Gollancz, 1937.  
 H. E. Bates: *Down the river*. (E). *ibid.*, 1937.  
 L. Hogben: *Science for the citizen*. Allen & Unwin, 1938.  
*The Holy Bible*. Nonesuch Press, 1925.
- POLIPHILUS AND BLADO ITALIC (fig. 7)  
 Miles Hadfield: *Everyman's wild flowers*; new ed. Dent, 1938.  
 M. de Montaigne, transl. John Florio, ed. J. I. M. Stewart: *Essays*. Nonesuch Press, 1931.  
*The travels of Marco Polo*. Rochester, N.Y.: Hart, 1933.  
 Thucydides, transl. Thomas Hobbes: *The funeral oration of Pericles*. (E). Oxford: U.P., 1929. (Shows Blado Italic only).
- SCOTCH ROMAN (fig. 19)  
 F. C. Happold: *This modern age*. Christophers, 1938.
- H. W. Fowler: *A dictionary of modern English usage*, 3. ed. Oxford: U.P., 1937.  
 M. de Cervantes, transl. Peter Motteux: *Don Quixote de la Mancha*. (A). N.Y.: Random House, 1941.
- TIMES NEW ROMAN (fig. 28)  
 D. B. Updike: *Some aspects of printing: old and new*. New Haven, Conn.: Rudge, 1941.  
 Francis Meynell, et al.: *The Nonesuch century*. Nonesuch Press, 1936.  
 Sarah G. Millin: *South Africa*. Collins, 1941.  
 Kurt Colsen: *Fractures and fracture treatment in practice*. Johannesburg: Witwatersrand U.P., 1942.  
 "Penguins" and "Pelicans" are set in Times New Roman since the change-over from Old Style No. 2.
- VAN DYCK (fig. 14)  
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## BOOK REVIEW

ROBERTS, A. A. *A South African legal bibliography*: being a bio-bibliographical survey and law-finder of the Roman and Roman-Dutch legal literature in Southern Africa, etc. Pretoria: Wallach, 1942. 389p. 42s.

The South African lawyer must inevitably from time to time draw comparison between the Roman-Dutch Law and the English Law, by which our own system has been deeply influenced. He will use two criteria—elasticity of principle and accessibility. According to the first test, the Roman-Dutch Law, with its broad and equitable foundation, is a higher system of law than the English; according to the latter it is much the inferior. Whereas the English lawyer can find his law in a few English standard works, all written in his everyday language, the South African lawyer may have to wander among books emanating from half a dozen European countries, written in as many languages and extending in time from 200 B.C. until to-day. Though our common law is the product of Holland, the old Dutch writers drew copiously upon the writers of other lands and so made them part of our law. The South African judges and, to a lesser extent, her writers have done much to set out the principles of our law, but the necessity of going back to the old writers still remains.

It is as a help in finding our law that Mr. A. A. Roberts' *South African legal bibliography* must be judged. It is in effect a law-finder and he has succeeded in helping us to find our authorities and to estimate their value. In over three hundred pages he has given

us details of our old and modern writers, told us of when and where they lived, and helped us to place each one of them in his due place in our system of jurisprudence. At the same time he has to some extent indicated where in South Africa the various works are to be found. In the end cover—please do not overlook it—is hidden a historical map of the great European jurists, divided into period and country, thus enabling one to get a better grip of the position held by each. The whole work tends to give one a more systematic understanding of the Roman-Dutch Law. The book has only been out a short while, but one of our judges tells me he has used it half a dozen times and it should prove a most valuable addition to our legal literature.

Mr. Roberts is no lover of the old writers. Rather he strongly urges that the time has come to bring out a modernization of our law, so as to make it easily accessible. He gives some idea of the method in which this gigantic task is to be approached and one hopes that after the war is ended the authorities will regard the restatement, possibly the codification of our law, as an urgent necessity. Law is the handmaiden of the State and she should be ready on call, not hidden away among old and useless things.

Mr. Roberts has given us other information of various sorts. There are omissions, but they are to be expected in a work of this type. The book will be a useful accession to our libraries.

T. B. BARLOW,  
 Supreme Court Cape Town

PUBLIC LIBRARIES OF THE TRANSVAAL<sup>1</sup>

H. F. PENTZ

*Transvaal Provincial Secretary*

MR. PRESIDENT, LADIES AND GENTLEMEN,

I am glad to have this opportunity of addressing this Congress on the subject of public libraries.

Our public libraries in the Transvaal, with a few notable exceptions, are the Cinderellas of our civic and public institutions. Like the Cinderella of the fable, I hope, in the time at my disposal this morning, to suggest for the public library not merely one fairy prince, but to make her in effect that rarity: a polyandrous princess.

In short, I hope there may be found three fairy princes vying for her favours—to wit, the Central Government, the Provincial Administration, and last, but not least, our municipalities.

When all is said and done I do not think the municipal fairy prince need fear the rivalry of the Government prince. The Government prince is much too slow off the mark! He is far too close-fisted, as you know to your cost.

I did think at one time that you had a very serious rival in the Provincial prince. You would certainly have had to look to your laurels if you had had to compete with the Cape Province prince. In the Cape Province I find they are doing just about three times as much as we are for libraries.

But our lad is waking up: he is becoming more and more attracted by this winsome Cinderella, the library. And if you municipalities want to hold your own, you must be up and doing!

The Transvaal is fortunate in having the State Library at Pretoria. It is a national library. Since 1933 it has been a free library. It is more: it is the hub around which all our public library services in the Transvaal revolve.

In the main, of course, it is supported by the Central Government, but it is in every way of great assistance to all our public libraries.

The Johannesburg Public Library is the pride of the Municipality of Johannesburg, as I am sure it is the pride of the Transvaal. Here is a library worthy of the Golden City. The time may still come when it will be regarded as the most precious possession of Johannesburg—when it may be the chief claim of the City of Johannesburg to the title of “Golden City.”

For here are to be found those treasures beyond all price: the treasures of the mind.

<sup>1</sup> Address to the Municipal Congress, Heidelberg, Wednesday, 7. October 1942.

Next in importance is the Germiston Library. Its claim to fame will be found in the future as the centre from which our free rural and school library services were first developed. To this day it is doing very valuable pioneer work for the whole of the Transvaal.

Non-European library services have made some progress in the Transvaal, but much—very much—has still to be done. Here lies a field waiting for exploitation and development. The fruits it would yield are incalculable. Unfortunately we are still hampered by a strong uninformed public opinion which looks upon the education of subject races with fear and suspicion.

Yet we cannot stay the onward sweep of progress. Will we, nill we, humanity marches on.

If we wish to preserve our place in the vanguard of civilization—if we want to maintain our European leadership, then we must move forward. *If we falter, we shall fail.*

With these few words I shall leave the question of Non-European library services.

One big step forward has been made in recent years, and that is the general acceptance of the principle of free public library services, as opposed to a subscription library service.

One might have anticipated earlier acceptance of this principle of free library services in the Transvaal, seeing that we have had a couple of decades of free education. However, that particular obstacle is rapidly being removed. The few remaining subscription public libraries should disappear as we get on with the organization to which I shall refer presently.

It is just here where our municipalities come in. You will be asked not only for active co-operation: you will be asked for financial support.

I can conceive of no better investment for local authorities. “Man cannot live by bread alone”: he wants spiritual and intellectual sustenance. Amazingly enough, this mental food is procurable, for young and old, at a comparatively negligible cost.

Most of you have heard of, if you have not read, the report of the Interdepartmental Committee on the Libraries of the Union, published in 1937. That report shows that it is in the rural areas that library services are most lacking. “Ordinary library facilities come within the reach of only a small fraction” of the people. This

shortcoming is the first thing we must tackle and rectify.

It has been done elsewhere in the world, in countries where conditions in rural areas do not differ materially from our own.

This Interdepartmental Committee recommended that the library services of the Transvaal should be operated through the State Library in Pretoria which would serve as a central co-ordinating body; that a number of existing large-town libraries should be organized as regional libraries, and that their function should be to supplement within certain given areas the services which the smaller libraries in those areas render; that libraries in the small towns and villages should be organized as rural centres, serving not only their own towns and villages, but also the surrounding districts. In the still smaller rural communities, with small villages, there should be established agencies, and here schools should play their part.

These places, then, would serve as service points for the distribution of books to readers within their reach.

The Transvaal Provincial Administration has agreed in principle to the adoption of the recommendations of this Committee. It has taken the first step by appointing a Library Advisory Committee to assist the Administration in devising a really effective library system for the Transvaal. As you are no doubt aware, the Municipal Association of the Transvaal is represented upon this Advisory Committee, as are also the Agricultural Union and, of course, the Library Association, to say nothing of our own Education Department and the Union Government.

The first fruits of the constitution of this Library Advisory Committee have been the appointment of a Library Organizer. The Transvaal Library Advisory Committee did not allow the grass to grow under its feet! In next to no time they had persuaded the Provincial Administration to obtain forthwith the services of a Library Organizer. Thanks to the public-spiritedness—and, may I add, the far-sightedness—of the Germiston Carnegie Library, we were able to arrange for the secondment of their Librarian, Mr. Borland, for this work.

I shall presently tell you something of the very valuable survey of our library resources made by him.

Nor did this Advisory Committee hesitate to ask for an immediate increase in the annual outlay on libraries by the Province—in the very first year, of no less than 146 per cent!

You may judge how very much alive this Com-

mittee is when I tell you that they persuaded the Provincial Executive to increase its expenditure on libraries this year by close on 100 per cent—and this is only the beginning!

The time is not too far distant when I expect our present library expenditure will be trebled.

Of course, the Interdepartmental Committee visualized that the Central Government would come into whatever scheme we might evolve to the extent of finding at least half the cost of the extension of rural library services. A very modest (I nearly said immodest) amount of £2,000 has been provided in the current financial year by the Central Government as a contribution towards the emoluments of library organizers for the whole of the Union. But we have hopes that the Government, when it is less preoccupied than it is to-day, may realize the tremendous advantage to South Africa which must flow from a considerable expansion of our library services.

The Library Organizer has been very active since his appointment, and I have here a survey of the libraries of the Transvaal, excluding those towns of more than 11,000 inhabitants. I would commend this report to the Municipal Congress.

It discloses that on the whole public libraries are very inadequately housed. Twenty of the thirty-one town and village libraries are housed in small single rooms. Eleven libraries have no separate reading rooms in addition to their lending departments. Only four libraries have reference libraries, and four have children's libraries. Only one library has a committee room.

He (the Library Organizer) has singled out the library building at Randfontein, which is a municipal building, as the best planned library of any of the small towns of the Transvaal.

9,937 Europeans out of a total available reading population of 122,411 are registered as members of town and village libraries; that is just over 8 per cent. The cost to the libraries per book issued to readers is 5.12*d.* as compared with a cost of 2.44*d.* per book circulated through the rural free library system. Of the thirteen libraries from whose books accurate information can be extracted, it appears that only 8 per cent of Afrikaans books are issued. Compare with this the distribution of books through the Transvaal rural free library: under this system 90 per cent of the books read are in Afrikaans!

This is a significant point, and it shows how very necessary it is for us to extend the Transvaal rural free library service.

The Organizer points out that in most libraries book selection is very haphazard, and that very



few libraries have adopted a methodical means of ensuring that the public is well served.

And now I would like to say a few words about the Transvaal Rural Free Library Service. It operates in small villages, Health Committee areas, and in rural districts. Its headquarters are at the Germiston Carnegie Public Library. In 1940-41 it circulated 142,310 books. Our teachers generally act as the librarians. Some are very efficient: they know their members personally, and know what is expected of a library. The Organizer points out that in some cases they have enrolled about 90 per cent of the European population of their districts as members.

All librarians, however, are not equally keen, and their lack of interest is reflected in the poor circulation of books at their centres. They lack the "library spirit" so much in evidence among their more progressive colleagues.

We think that with regular visits from the Organizer we should be able to stimulate the indifferent ones.

Any European can borrow books from the rural library free of charge. Children, as well as adults, borrow books. Special books not in the possession of the library are borrowed from other institutions on behalf of members. No charge is made for railage.

About 90 per cent of the books circulated, as I have already remarked, are written in Afrikaans. The demand for technical books connected with farming and other subjects is still very small, but it has been stimulated by the introduction into each case of books of pamphlets issued by the Department of Agriculture. As a consequence there are now more readers of books of a technical nature than ever before.

And now we come to the question as to what the local authorities should do to encourage this good work. The Local Government Ordinance<sup>1</sup> makes ample provision for financial support. What we would like to see is every town contributing towards public free libraries not less than 2s. per head of European population *per annum*.

<sup>1</sup>Transvaal Provincial Ordinance 17/1939 sec. 79(15) (a)(ii)

and the small villages at least 1s. per head. It is proposed to divide the Transvaal into, say, fifteen regions and to have a regional library in each of these centres.

It is intended that these regional libraries should be brought into operation gradually. To begin with, the Organizer has suggested nine regional centres. Later on, as the regional scheme develops, the more thickly populated regions will be subdivided and so create additional regional centres. It will be the job of the regional library to see that town and village libraries within its area are adequately supplied with books. It will be responsible for the circulation of books to a sufficient number of rural library points where the boxes of books will be made available on the same basis as is carried out so successfully by the Germiston Library at present. Each regional library will have its own committee and librarian. It will be the librarian's duty to operate the library service within the region. With a constant stream of sufficient books from the regional library each town and village library will become revitalized, and with advice on book selection, cataloguing, classification, and so on, from the regional librarian, these libraries should be in a position to offer first-class service to all free readers.

To men and women engaged upon public service as you are, I need not stress the great importance of this movement to which we have set our hands. Here is untold wealth which could be distributed to our people, at a cost totally incommensurate with the great service we will render our people by such distribution. The privilege of obtaining knowledge should be the birth-right of every citizen of our country, young and old alike. After all is said and done, our schools serve but the purpose of placing the feet of youth upon the right path: to them must be ensured the means of obtaining the guidance which they may find in the writings of the great teachers and thinkers, the idealists, the iconoclasts, the revolutionaries: in fact, everyone who, in his own way, reaches to the light and holds aloft the torch of wisdom.

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## A BIBLIOGRAPHY OF AFRICAN BIBLIOGRAPHIES

P. FREER and D. H. VARLEY

(Concluded from S.A.L. 10:38-42, Oct. 1942)

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## CAPE BOOKS FOR TROOPS COMMITTEE

*Third Progress Report*

*South African Public Library,  
Cape Town*

September 1942

DEAR SIR/MADAM,

With your willing assistance the Books for Troops Committee has now completed two full years' work, and in presenting this Report we are summarizing for your information the history of the scheme during this period and setting out our proposals for future development.

*How the Scheme is organized*

The Books for Troops Organization originated with a resolution of the S.A. Library Association, at its Cape Town Conference early in 1940, that the libraries of the country should take the lead in furthering the collection and distribution of books to men and women on service. In the Transvaal a Books for Troops Committee was set up in Pretoria, and a similar though independent Committee was at the same time set up in Cape Town, the members here being the professional staff of the South African Public Library. The original purpose of both Committees was to supply books and magazines to troops in training in military camps and patients in military hospitals, but as the war effort grew, each Committee was faced with a new and different problem: in the North, the urgent need for books among the troops in the Middle East, and later in Madagascar; and in Cape Town, the provision of reading matter to convoys of visiting forces. A working agreement was therefore come to between the two Committees, the Transvaal concentrating on the Middle East, and the Cape Town Committee dealing largely—though by no means only—with convoy needs. Both Committees continued to serve camps, hospitals, and military establishments within their areas.

*Co-operation with other Bodies*

Two of the leading war organizations have co-operated with the Books for Troops Organization from the beginning: the Y.M.C.A.-Toc H in the Transvaal, and the S.A.W.A.S. in the Cape. The Organization owes much to the help and encouragement of these bodies. In the past eighteen months, with their backing and that of many other associations and individuals, more than 200,000 books have been collected, and distributed in the Union and Middle East and to convoys at Cape Town and Durban, and the number of magazines dealt with has passed the half-million mark. In recognition of the work of these two Committees, the Union Defence Force appointed the U.D.F.I. (Y.M.C.A.-Toc H) to act as the sole distributing centre for books in the Middle East, where there are now 40 libraries in fixed establishments and a complete circulating scheme of selected books, packed in special boxes, in operation with the two South African Divisions. All South African units in Palestine and Syria, and all S.A.A.F. squadrons are served by the circulating box scheme, and in addition circulating boxes are in operation with isolated units.

*What the Cape Committee has done*

The Books for Troops Committee at Cape Town has during eighteen months collected, sorted, and distributed 80,000 books and 250,000 magazines to the following units on active service: training and transit camps throughout the Cape Peninsula and Western Province; military hospitals; the Cape Corps; batteries and fixed establishments throughout the area and as far as Walvis Bay; Matroosberg Meteorological Station; Seaward Defence; Merchant Navy and H.M. warships (through the Naval Welfare Officers); hospital ships; a large number of visiting convoys;



and the Service Clubs of several allied nations. For help with distribution the Committee has been indebted to the S.A.W.A.S. Organization in particular, and to individuals who have been thanked in previous progress reports. With the great increase in numbers of visiting troops and the diminution of supplies (referred to later) the Committee has arranged for the S.A.W.A.S. Organization (Command 13) to deal with immediate convoy needs, books collected at the main centre acting as a reservoir in case of need.

We should like to add that we have had the sympathetic co-operation of Mr. J. M. H. Viljoen, Editor of *Die Huisgenoot*, and of the Federasie van Afrikaanse Kultuurverenigings (Skierelandslandse Tak), who have made several influential appeals for badly needed books in Afrikaans. So far the response has been somewhat disappointing, especially when it is remembered that 60 per cent. of the serving South African forces are Afrikaans-speaking, and that these men and women are virtually cut off from their own growing literature and culture.

#### *Sources of Supply and Method of Collection*

The sources of supply are, in brief, books in private possession, books that are no longer needed in public (and in a very few cases in commercial) libraries, and books bought either new or second-hand with money collected for the purpose. Centres for collection are public libraries throughout the country, the Minister of Posts and Telegraphs having generously arranged that books so collected may be sent on rail warrant to the nearest main centres, that is, the public libraries at Cape Town, Port Elizabeth, Kimberley, Bloemfontein, Johannesburg, Pretoria, Ladysmith, and Durban. At these main centres the books are carefully sorted (in several centres damaged copies are repaired by voluntary workers), tied into bundles, and distributed by many different methods, which vary at each centre.

In the last year, two new difficulties have arisen :—

1. *Transport.* In the early days of this scheme books were fetched from Peninsula centres by members of the Library staff in their cars, and by voluntary assistants. With the introduction of petrol rationing it has become practically impossible to use this method of transport except where voluntary helpers have been coming into town in any case. Although supplies sent in by rail have been maintained, book stocks as a whole have not been received, as formerly, in a steady flow.

2. *Lack of Supplies.* It was not to be expected that the public's own book stocks would provide supplies for more than a limited time, although many books must still be on private shelves. Funds have therefore been invited and collected for new (and second-hand) books to be bought for circulation to receiving units. The increase of shipping restrictions and the scarcity of paper have, however, resulted in a real shortage even of new books, and the efforts of the Committee have therefore necessarily been directed towards making the most of those books already in the country.

A further difficulty is the frequency with which appeals are made in the press and elsewhere for private war causes, without reference to the Books for Troops Organization, and yet another is the confusion that exists in the public mind between books that are suitable for anti-waste and those that will "do for the troops".

#### *Co-ordinating Committee proposed*

In order to meet these difficulties the Cape Town Books for Troops Committee has invited each of the leading war organizations to nominate a representative to the Committee. This broadened Committee, known as the Cape (Western Province) Books for Troops Committee, will have power to appeal for books and collect funds, and its area of operation will extend as far as Alexandra Bay, Upington, Prieska, De Aar, Oudtshoorn, and George. The immediate concern of this Committee will be :—

- (1) to discuss ways in which the dispersal of supplies may be avoided, by making one source of appeal instead of many ;
- (2) to allocate supplies in order of urgency to the units requesting help ;
- (3) to set up a Publicity Sub-committee to aid the collection of books, organize the collection of funds, and make the work of the Committee generally known throughout the Western Province.

The first meeting of this Committee has been called for 14. September.

#### *Books for Troops Fund*

The Books for Troops Organization is a voluntary body with no other financial resources than those contributed by well-wishers. At local centres the work of collecting and packing is done by voluntary helpers ; at the main centre the work of sorting and most of the secretarial work is done by the Committee before and after library hours. During the past year the Committee has gratefully acknowledged gifts of £25 from Sir Robert Kotze, £20 from Mr. W. Duncan Baxter,

£22 in several contributions from Mr. W. G. A. Mears, £5 10s. from "Bookworm", and smaller amounts from other helpers. All money so collected is spent on books.

If the Committee is to broaden its scope and extend its activities, increased funds will become essential, and every contribution to this end will therefore be genuinely welcome.

#### *Appreciations*

We have received many unaffected and unsolicited letters of appreciation from units that have received books. These are too numerous to quote, but they may all be seen at the South African Public Library, as evidence of the real

gratitude that is felt for the work that has been done by the Organization.

#### *Administration*

During the past year the work of administration has been efficiently and cheerfully carried out by the Hon. Secretary, Miss M. Ralling, from whom further details about the scheme may be obtained (2-1520).

As before, may we thank you once again for your interest and support and ask that these may be redoubled in the coming year?

Yours faithfully,

(Signed) DOUGLAS VARLEY

Chairman, Books for Troops Committee

## LIBRARIES AND THE WAR

**American Library Association.** *Committee on aid to libraries in war areas.* The Committee was created last year, and one of the problems with which it is concerning itself is the completion after the war of foreign institutional sets of American scholarly, scientific, and technical periodicals. "Many sets of journals will be broken by the financial inability of the institutions to renew subscriptions. As far as possible they will be completed from a stock of periodicals being purchased by the Committee. Many more will have been broken through mail difficulties and loss of shipments, while still other sets will have disappeared in the destruction of libraries. . . . With an imminent paper shortage attempts are being made to collect old periodicals for pulp. Fearing this possible reduction in the already limited supply of scholarly and scientific journals, the Committee hopes to enlist the co-operation of subscribers to this journal in preventing the sacrifice of this type of material to the pulp demand. . . . Questions concerning the project or concerning the value of particular periodicals to the project should be addressed to the executive assistant to the Committee." (*Wilson library bulletin*, 16 : 760, May 1942).

**Travelling Library for the Services.** Of the two mobile feeding kitchens presented to the book trade of Great Britain by American publishers and booksellers, it has been arranged that one should be devoted to feeding the mind. It will be operated by the Church Army as a mobile library for the benefit of service units in remote parts of the country. The councils of the two Associations have agreed to ask their members jointly to provide the initial stock free of charge. (*The S.A. stationery trades journal*, 25(2)19, Feb. 1942).

**Books are Weapons.** The following letter from President Roosevelt to the American Booksellers Association is quoted by A. C. McClurg & Co. in *The Booklist*, 38, (18) [i], 1. June 1942 :—

"I should have liked to be with you in person to extend my greetings and talk to you, for I have been a reader and buyer and borrower and collector of books all my life. It is more important that your work should go on now than it has ever been at any other time in our history : in a very literal sense you carry upon your bookshelves the light that guides civilization. I need not labor the contrast between the estate of books in the free democracies and the estate of books in countries brutalized by our foes.

"We all know that books burn-yet we have the greater knowledge that books can not be killed by fire. People die, but books never die. No man and no force can abolish memory. No man and no force can put thought in a concentration camp forever. No man and no force can take from the world the books that embody man's eternal fight against tyranny of every kind. In this war, we know, books are weapons. And it is a part of your dedication always to make them weapons for man's freedom."

**British Public Libraries in Wartime.** *Adult education*, 14(2)December 1941, contains a series of short articles by the librarians of Leyton, Manchester, Gillingham, Islington, Finchley, and Fulham on their activities in wartime. Continuance of nearly all normal activities—play readings, music groups, exhibitions, reading lists—as well as various services to the forces in the libraries and at the camps, are reported—in most cases with considerably depleted staffs.

**Insurance for Libraries.** W. G. Rich contributes an article on "Insuring and placing insurable values on your library collection", in *Special libraries* 33 : 49-52, Feb. 1942.

**Unie van Suid-Afrika.** Wette. 1914, 1915, 1917 tot 1922. Die Biblioteek van die Universiteitskollege v.d. O.V.S. het hierdie jaargange beskikbaar teen 5s. per deel. Skryf aan Bibliotekaresse.

## THE NEED FOR RURAL FREE LIBRARY SERVICES<sup>1</sup>

M. M. STIRLING

THE rural white population of the Union is approximately 700,000. These people belong mainly to the farming community. They live neither in towns nor villages but lead isolated lives on the land. They are far removed from the amenities of urban life such as theatres, bioscopes, concerts, lectures, libraries. Less than 3 per cent of them are in touch with any library service. Ordinary social contact with their neighbours is infrequent. For the most part they are thrown on their own resources. What do they do with their spare time? What would you do if you lived on a lonely farm without access to books? You would soon become discontented and finally morose and apathetic. You would listen to Zeesen on the wireless, perhaps, or to any other foreign siren who told you that the Government of your country was rotten, decadent, and corrupt. You would listen eagerly to any political carpet-bagger who promised you a new heaven and earth if only you would vote for him.

An enlightened and thinking people is an indispensable condition of any democracy. An indispensable condition of such enlightenment is free access to books and free opportunity to read them. An ignorant and illiterate section of the people would constitute a grave danger to any State; in a democracy it is a fatal thing.

For a country like South Africa, which spends such a vast sum on so-called education, it is astonishing that libraries, which are the real educational institutions of any land, have been so sadly and so deliberately neglected.

Our so-called educational system, on which we spend so many millions of the tax-payers' money each year, would more honestly be termed preparation for education. Schools have been somewhat unkindly described as institutions for teaching children to hate books, and the school child has been encouraged to believe that a school library is not an essential part of any school but a mere luxury depending on voluntary effort for its existence. As soon as a lad has matriculated he is told in effect that his education is now completed and that he has finished with books. And even if he goes to a university he is in little better case. Of the hundreds of young people with high-sounding degrees that these institutions pour

forth year after year a large number are essentially illiterate. In a very real sense they can neither read nor write. They, too, have been duped by circumstance into the belief that their education is now complete.

If the young people discharged from school and university happen to live in a town with a good free library they may in time drift to that institution and so start their education. Many undoubtedly do so. The plight of the country youth is different. Even if he wants to read it is a hundred to one against his getting the chance, for even in the Transvaal, which is more advanced than any other province in this respect, the rural free library service is very sparsely spread.

Although the Transvaal Administration has been spending, in the past, such a pathetic sum—£2,500 a year—on its libraries, it is highly creditable to that body that a large proportion of that money, between £1,200 and £1,500, has been devoted exclusively to rural libraries. It is a shameful indictment of the Union's library policy—or lack of policy—that this small sum represents more than six times the combined rural free library expenditure of the other three Provinces. In the Cape, where this type of library work is still in its infancy, the Provincial Administration now spends £400 a year on free rural library service. The Free State and Natal Administrations have so far spent nothing at all, but in the Free State a beginning is likely to be made next year.

To give South Africa the library service it needs—both urban and rural—will require an expenditure of at least £300,000 per annum, or about 2s. 6d. per head of the European population, shared equally between the Union and Provincial Governments for national and rural service on the one hand, and the municipal authorities for purely urban libraries on the other. The Union Government and the Provinces should spend between them, therefore, £150,000 a year, or about 1s. 3d. per head of the European population; £75,000 being spent by the Central Government and the other £75,000 being shared proportionately to their populations by the Provinces.

For the year 1941-42 the actual public library expenditure by the Union and Provincial Governments combined was less than £26,000, or about 2½d. per head of the European population. The

<sup>1</sup> The substance of an address to the Pretoria Women's Club on 19. November 1942.

Union Government's share of this miserable sum was only £9,000, or about 1*d.* per head of the European population.

As the Transvaal Rural Free Library System is by far the oldest and most extensive in the Union, a brief account of its origin and development may be of interest to you. In the year 1927 the Librarian of Germiston received a distressing letter from a country subscriber stating that owing to the failure of his crops he was unable to continue to be a member of the Library and pointing out that even in normal years there were thousands of his fellow farmers who were debarred, through lack of cash, from access to books. A copy of this letter was forwarded to the Administrator of the Transvaal, then the Hon. Jan Hofmeyr, with proposals for the institution of a free rural library service to be operated by the Germiston Library and financed by the Province. Mr. Hofmeyr, as was to be expected, was sympathetic to the idea. He appointed a Committee to investigate the matter. The Committee duly reported strongly in favour of the scheme and recommended an expenditure of several thousand pounds a year. When the Committee's report came before the Provincial Executive Committee for consideration, Mr. Hofmeyr was no longer Administrator and it is possibly due to this fact that instead of voting £4,000 as recommended, only £360 was voted for the first year, with a conditional promise of an annual grant of £180 a year thereafter. With this small sum books and travelling book-cases to contain them were ordered and the scheme was finally started early in 1930. From the very beginning it was an unqualified success. By the end of 1930, 13 rural library centres had been established and to-day there are over 200 such centres. The Transvaal rural library service, which is still operated by the Germiston Library, consists in sending out cases of books, to be exchanged at intervals, to isolated country schools, and to Transvaal Agricultural Union Centres. The local schoolmaster, or T.A.U. official, as the case may be, acts as librarian for the surrounding district. Although the scheme is a primitive one it has not only brought happiness to several thousands of people but has demonstrated beyond cavil that the farming and rural population of the land are crying out for books. During the present year I have had the pleasure of visiting many of these small library centres and found in not a few cases that 80 per cent and sometimes even 90 per cent of the adult population had registered as local library members.

Fortunately the Transvaal Administration appears to be fully awake to the need for improvement and extension of its provincial library service. A Libraries Advisory Committee has recently been appointed by the Administrator, to advise the Province on library development. On this Committee are representatives of the Transvaal Agricultural Union, the Transvaal Municipal Association, the Union Government, the Provincial Education Department, the S.A. Library Association, and the State Library. The Committee has already got down to work. It has appointed a Library Organizer and has evolved a far-reaching scheme calculated to cover adequately the entire Province. Briefly the scheme will involve dividing up the province into regions, each with a central regional library containing 30,000 volumes, and a trained staff. It will be the duty of the regional library, by means of motor book-vans, deposits of books in schools, T.A.U. centres, stores, and police posts, and by using existing village and small town libraries, to see that every inhabitant of that region enjoys the same privileges as are open to the citizens of the largest towns. The Provincial Administration has increased its library vote from £2,500, or by nearly 100 per cent, to £4,800 for the current financial year, and while this is an excellent beginning, much more money is required.

The Union Government has at long last shewn some interest by making what is presumably a token vote of £2,000 for rural library services in the Union. £2,000 will, of course, go nowhere in a system which will finally require an annual Government expenditure of over £70,000, but as a gesture it is of the utmost value.

Recently, too, the Carnegie Corporation of New York voted the sum of \$35,000 to the State Library, to be used in assisting in the development of rural schemes, provided these are supported both by the Provinces concerned and by the Union Government.

Although the general library position in the rural areas is still black, the outlook is better than it has ever been. Whether it will take two or ten years to provide reasonably satisfactory services will depend entirely on the money which is made available. The trained workers are there, public opinion has for long been overwhelmingly in favour of free library services to all. The only people who need continuous prodding to do their duty are the members of the Union Government and certain of the Provincial Administrations.



## SOUTH AFRICAN LIBRARY ASSOCIATION

## TRANSVAAL BRANCH

Annual General Meeting, 28. October 1942<sup>1</sup>

## CHAIRMAN'S ADDRESS

L. E. TAYLOR

It is with a certain diffidence that I address you this afternoon. I feel that I am still very much of a newcomer to the library profession, and that I have hardly the authority or experience to say some of the things I want to say to an audience which contains so many who have been concerned with the library movement in this country since the days of the 1928 Bloemfontein Conference, and the founding of our Association. At the same time, I feel that I am in a position to speak for the younger members of our profession, from whose ranks must spring the chief librarians of the future, and on whom will depend, very largely, the future of the library movement in this country.

Librarianship is not a profession which brings any great pecuniary rewards, as you do not need to be told. Nor is it a soft job in which one can sit back and relax in a gentlemanly fashion. Those of us who take librarianship seriously know that the greatest reward we get from it is the opportunity it gives us for service. If we honestly believe in equal opportunities of education and in the value of spreading enlightenment in dark places, there is no other job in the world which can give such scope. Pious words, perhaps, but I can see no other real reason for being a librarian. You may fall into the job by accident in the first place, but once given the opportunity to see all that libraries might and can do, you stay to serve your fellow citizens to the best of your ability. It is in order to help to spread those ideals that we have formed ourselves into a Library Association, and formed our own Branch of that Association here in the Transvaal. And what I want to do this afternoon is to examine some of the opportunities that have come our way, and see how far we have used, or failed to use those opportunities.

The present times are difficult times everywhere, and none the less so for libraries. While before the outbreak of war many of us were hampered by lack of funds and by a certain public apathy

towards our aims, in these present times our resources are being strained more and more. Demands are being made on us from all quarters. Not only do our lending libraries offer a source of recreation which the public is coming to rely on more and more, as other forms of recreation prove more costly and more restricted, but we are being used far more as sources of information. The military authorities have, in many cases, turned to us for help, and that help we have not always been able to give. I cannot help but feel that up to now we have failed to seize many of the opportunities that war-time conditions have offered to us.

True, the body of professional librarians in this country is a small one, and that naturally makes our task more difficult. We would not, for example, have been able, even if we had the will, to organize libraries for soldiers along the lines followed by our American colleagues in the last war. We could not have organized a scheme such as that set out by Miss Speight in a paper, read to this Branch a good many months ago, on Libraries for Soldiers.<sup>2</sup> Or could we? Supposing we had been a body with the prestige and influence such as that enjoyed by the American Library Association? Would we not then have been able to insist on such a step: the institution of reference libraries, wherever there were special courses of military training in progress, and for the general education of bodies of men in camps, both here and in the North? I am in no way decrying the work which has been done by our Association, in conjunction with other bodies, in the provision of Books for Troops. But I am not talking about the business of providing recreational reading, excellent and necessary though it is. I am concerned at the moment with what is, or should be, the major work of any public library—the providing of books for information and the dissemination of knowledge.

You can turn a people into just about anything you choose by your system of education. We

<sup>1</sup> At the State Library, Pretoria.

<sup>2</sup> S.A.L. 9: 16-21, July 1941.

have seen the effects of that in other countries. We have seen some of the effects of our own system of education in this country, and I do not think that it is much to be proud of. Libraries should be among the greatest of all educational instruments. Formal schooling may last about ten years. The library should be at your elbow and its influence should follow you throughout all your life. And have our libraries this influence? We cannot, with any honesty, pretend that they even begin to have it. Large numbers of people in this country are completely outside the sphere of any library influence. Large numbers regard libraries as institutions for the privileged persons who can afford a subscription, and who can then draw books for light reading. And books should be as necessary and as easily available to the minds of people as exercise is to their bodies.

Only in the larger urban areas has the public any conception of what a true library service can mean, and access to balanced stocks of books chosen and administered by men and women specially trained for the work. And in the urban areas there are other sources of information and education as well. There are better schools, facilities for adult education, opportunities for contact with a large number of different people, and so on.

In the smaller towns there are none of these other contacts, and the rural districts are, of course, even more isolated. Just where there is most need for the knowledge and enlightenment that can come from books, there is least provision made. In fact, the majority of people who are out of reach of libraries do not even know what they are missing. They have had, at most, an inadequate service from a small-town library, where the librarian is little better than an instrument for handing books over a counter. The farm dweller may have had access to a box of books, maybe not even that. And people who are intellectually isolated, who have no opportunity of contact with greater minds, who have no way of finding out how other people live in other parts of the world—people like that are going to be narrow, intolerant, self-seeking, with no interest beyond the borders of their own little dorps or their own farms. And there they are, ready to listen to the first person who comes along and talks loud enough, no matter what his point of view may be. And those who talk loudly to the ignorant have not, up to now, been those with the most liberal views as to the good of mankind as a whole.

It is this spirit of self-seeking and intolerance of the other man's point of view, present everywhere in the world, which has brought us all to the mess we are in to-day. Not just that spirit in Nazi Germany, or Fascist Italy, or in Japan, but that spirit in our own hearts, too. Let *us* be comfortable, at all events, and never mind about what is happening round the next corner. Added to that, there was a feeling, that even if we did perceive and recognize an evil, it was not our business. Let some other fellow see to it. And certain other fellows did.

But now there seems to be a feeling in the air, as there always is in times of crisis—or in times of common funk—that things must be altered. We must never allow the world to get into such a state again. There is great talk of Social Security. Everyone must have a right to a day's work and a day's food, and must be freed from economic anxiety about the future. But a new order means a people educated to it, and education is *our* job. I don't mean that we are the only people responsible for education, but I mean that we must be a part of any such scheme, and a far greater part than we have been in the past. Now is the time when we should sink any minor differences we may have and come together with all our hearts to decide what we can do to pull our weight in the building of a new South Africa.

There are going to be a number of very practical difficulties facing post-war libraries in this country. Some of us talk confidently about an inevitable vast expansion of library services. Have we considered, seriously, where the books are coming from? I don't mean, at the moment, the money to buy the books, but the books themselves. It's going to take quite a time for the printing presses of the world to make good some of the losses in the second Great Fire of London. Perhaps we should be considering a type of library service which will have to make great use of pamphlet material, as was being done, I believe, in many Russian libraries.

But we should be considering more than such details. In England, an Emergency Committee of the Library Association has been appointed, which, among other duties, is now considering a report prepared by Mr. L. R. McColvin, containing a report on immediate war-time library problems, with proposals for post-war library reorganization. If English librarians, so far in advance of us already, are considering post-war development, surely we, who have so much leeway to make up as it is, should be preparing, within our Association, some such plan. Our

Prime Minister, General Smuts, in his historic speech which was broadcast last Wednesday evening, spoke of the necessity of having our plans prepared *now* for the reconstruction of the post-war world. If we believe in the possible influence of libraries at all, surely we, too, should be preparing *now* plans for the fuller recognition and greater prestige of libraries in post-war South Africa.

We are not going to have an easy time. We are going to be in great need of money. Books are going to be very expensive for years to come, and someone must be made to see the necessity for giving us large sums of money to buy those books, and to provide trained staff to get those books to wherever they are needed: to the citizen in the large town; to the farmer in the most remote country district; to Black and White; to child and adult alike. Well, who is that someone to be?

One of our major difficulties at present is that there is no one to take responsibility for libraries. The urban centres are given authority to spend money on municipal libraries. Some do, some don't. Apart from municipal libraries, and, of course, university and specialist libraries, it seems to be a case of "let the other fellow do it". Who, for example, is responsible for libraries in schools? The Education Department? Not if some other fellow can be found to provide them. Who is the library authority in rural Transvaal districts, who has power to raise and spend money? Apparently no one at all. The Province hands over a little pocket money now and then. Library services, apart from the fortunate few in large towns, are in the position of a wife who has no set housekeeping allowance, and must depend on what she can wheedle from the pocket of a reluctant husband.

Surely we have suffered long enough, in this country, from the lack of any proper library legislation. If only the responsibility could be fixed on someone, we would be in a far happier position than we are now. We cannot ourselves

introduce an Act in Parliament. But we are citizens of this country, and we have a perfect right to ask for what we want of our legislators. I offer no suggestions as to details of what we want, but someone has to take the first step in suggesting that a Libraries Act is a desirable thing in South Africa, and if it is not we, the librarians, who take that first step, who will? Before we can begin to plan for better libraries in South Africa we must have the means of fixing the responsibility on some one definite body, and that, I think, should be the first piece of planning we do. I feel that we have been apathetic long enough.

The time is more than ripe for us to try to adopt a far-seeing policy; to cease to have nothing but a jealous interest in our own institutions—a crime of which every one of us has so far been guilty—and to try to make some definite plans for the advancement of libraries in post-war South Africa. Otherwise why have we an Association of Librarians at all?

I do not forget that any advances made by one institution must necessarily benefit all libraries, to a greater or lesser extent. Many of the advances that have been made, and the far greater advances that will, I hope, be made in the future, will be the result of individual efforts. But the whole is more than the sum of its parts. There are things which can be accomplished by a united effort on the part of all enlightened librarians working together, which will never be achieved by individual efforts, and now is the time when those efforts should be made. There are enormous possibilities ahead of us. Let us make some attempt to make use of our opportunities now. Let us try so to prepare the way that the generation of librarians who will succeed us will be able to build up one of the finest library systems in the world, here in South Africa. Let it not be said of us that we were too lazy, or too selfish, or too stupid to make use of our chances when they came. Let us not betray the ideals of our profession.

#### **Paper Manufacture.** *Use of nettles in Scotland.*

Nettles are being grown for the paper mills of Scotland. . . . The development follows preliminary investigations carried out at Kew Gardens and at the National Physical and Chemical Laboratories, and at the Imperial Institute. (*S.Afr.typo.* 7. 45 (523) 19, Sept. 1942). *Use of wattle in Natal.* Experiments have been carried out in the Durban area, on a

commercial basis, in the production of paper pulp in a factory run exclusively by wattle farmers. . . . The pulp will be dispatched to paper-making mills in the Union, and it is hoped that from 250 tons' initial output the manufacture of pulp will increase gradually to the full capacity of the factory.

(*S.Afr.Print.* 22 : 252, Sept. 1942).

# SCHOOL AND CHILDREN'S LIBRARY SECTION

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## CLASSIFICATION FOR SCHOOL LIBRARIES

M. W. WHITELEY

*(Concluded from S.A.L. 9: 67-68, Oct. 1941)*

THE first half of this article dealt with some reasons why a school library should be classified. We come now to the question of how it is done.

There are several different schemes of library classification, but the one in most general use in public libraries is that known as Dewey's Decimal Classification. This is one reason for using it in schools, since one of the school library's aims is to prepare the child to use the public library to the best advantage in later life. An additional reason is that there is, as well as the full scheme used by larger libraries, an abridged edition ready to the hand of the school librarian.

The scheme begins by dividing all knowledge into nine main classes, thus:—

1. Philosophy
2. Religion
3. Social science (i.e. politics, economics, law, etc.)
4. Language
5. Science
6. Useful arts (i.e. trades, manufactures, communications, etc.)
7. Fine arts (i.e. music, the theatre, painting, etc.)
8. Literature
9. Travel and history, including biography.

To these is prefixed a tenth, Class 0, which is designated "Generalia", and holds bibliographies, encyclopaedias, and other works too general in content to go with any one of the other classes. Except for the encyclopaedia, this section will probably not be used a great deal in a school library.

Each of these classes is then divided again into ten. Thus, class 9 divides into:—

- 90 General history
- 91 Travel
- 92 Biography
- 93 Ancient history
- 94 History of Europe, etc.

Each section then re-divides into ten, so that 94 yields:—

- 941 Scotland

- 942 England
- 943 Germany
- 944 France, etc.

This division can be continued to any desired degree of minuteness, a decimal point being used after the third figure to make the numbers less unwieldy.

A school library will not, as a rule, need to use more than three figures, and indeed this is not recommended unless the librarian has been able to obtain some extra training in classification, for as the subdivision becomes more minute it also becomes more complicated, and howlers may occur. In any case, a row of more than three figures is discouraging and muddling to the younger children. The abridged edition of Dewey's classification gives, as a rule, division only to three figures, and up to this stage there is nothing to alarm the most diffident classifier.

The books, when classified and ranged on the shelves, show an ordered sequence of numbers from 0 to 999, though of course many numbers will be missing. It is therefore very easy for any child who can count to find a book of which the number is known, and the children soon learn which numbers belong to which classes.

It is usual, where only one or two figures are used, to fill in with noughts to make a three-figured number, so that a book on religion bears the number 200, instead of 2, and the whole sequence runs from 000 to 999. This is not obligatory, but it is a little simpler to deal always with three figures than with one, two, or three at different times, it prepares the child for the usage in public libraries, and it makes possible a further useful set of sub-divisions. Between 800 and 810, for example, there become available sections 801 to 809.

There is no need to quail at this description of a system which may, at first reading, sound a little involved. A brief glance at the actual classification shows that it is quite simple to grasp, but a few further comments for those attempting its use for the first time may prove helpful.



First, classify by a book's subject, not by its form. This should be carved on every classifier's heart, as Calais on Queen Mary's. It means, in practice, that history, criticism, and essays about a particular subject go with that subject, not in class 900 (History) or 800 (Literature). Generally this is easy. Nobody would put a history of mathematics anywhere but under mathematics, nor essays on hygiene elsewhere than at hygiene. But it is tempting to put a history of exploration in Africa under History of Africa, or a book of essays of criticism on Shakespeare simply under English literature, and not under plays, at the special number for Shakespeare. The question in each case is: "What is the book about?" The answers: "Exploration" and "Shakespeare" respectively.

It will be realized that in class 800 (Literature) and 900 (History) classification is, in fact, by form, to a great extent, and not by subject. In Literature it is the form of poetry that matters, or *Paradise lost* would go under religion; in class 900, books treat of countries in the form of history, otherwise we should need a separate class for each country. So we must add to our rule, and make it: "Classify by the subject, except in classes 800 and 900." When in doubt as to precisely what constitutes literature and history, and what does not, a second maxim will be found helpful. It is: "Put each book where it will be most useful." Ask yourself what was the author's purpose. "Simple chemistry for the photographer" is intended for the photographer, and should be classified accordingly. Its real subject is photo-

graphic processes, whatever the title may say about chemistry.

This leads us to the importance of not getting led astray by titles, even if one is rather rushed. Always have a look at the book to see what it is about. Van Loon's *Story of mankind*, for example, might from its title be about biology or anthropology, quite as well as history.

Lastly, by all means use Dewey's very helpful index, which will save you looking all through Class 600, for instance, in search of the section on aeroplanes, but always refer to the number given for any subject, to make sure that your book will, in fact, be in the right company. Food, for instance, can be a matter for the domestic science class engaged on cookery, or an affair of calories and vitamins, for explanation by the science teacher. Classifying by the index may lead to a book on one aspect of a subject being placed where it is quite out of order.

The main things to remember are: "What is the book about?" and "Where will it be most useful?" With these maxims as guides, it is not possible to go far wrong.

This survey is necessarily a brief one, omitting many useful bits of knowledge which experience in classifying will bring. Anyone wishing to pursue the subject further will find *An introduction to library classification* (5.ed. London: Grafton, 1938. 10s. 6d.) by W. C. Berwick Sayers, both informative and readable.<sup>1</sup>

<sup>1</sup> Both Sayers and the Dewey *Abridged classification tables* may be borrowed by members of the Section from the Library of the South African Library Association, P.O. Box 397, Pretoria.

**Grants-in-aid for School Libraries.** The following grants-in-aid to Transvaal Schools are provided for in Administrator's Notice No. 148 (*Transvaal provincial gazette*, no. 1742, 6. May 1942):—

2. *Director may authorise grants-in-aid.* The Director may as often as it is in his opinion necessary in the interests of education authorise grants-in-aid on the £1-for-£1 basis for the purchase of educational equipment on the conditions set out in these regulations.
3. *Amount of grant-in-aid for purchase of educational equipment other than pianos, projectors and generators.* Grants-in-aid for the purchase of educational equipment other than pianos, projectors and generators shall not exceed *two shillings* per pupil per financial year, based on the enrolment of the school; provided that when the amount so arrived at is less than *twenty pounds* a grant-in-aid of *twenty pounds* may be authorised; provided further that an amount of at least £10 of such grant-

in-aid shall be used for the purchase of library books only.

6. *Special grants for the purchase of library books where school cannot contribute any amount.* If the Director is satisfied that a school cannot contribute any amount towards the purchase of any educational equipment he may make a special grant to such school for the purchase of library books and pictures in accordance with the following tariff:—  
Schools with an enrolment up to and including 49: 4s. per pupil;  
Schools with an enrolment of 50 to 99 (inclusive): 3s. per pupil;  
Schools with an enrolment of 100 to 199 (inclusive): 2s. per pupil;  
Schools with an enrolment of 200 to 299 (inclusive): 1s. 6d. per pupil;  
Schools with an enrolment of 300 and more: 1s. per pupil.

## SECRETARY'S REPORT 1941-42

THE past year has, in spite of prevalent difficulties, been one of definite progress for the Section in that we have grown, both numerically and in regard to our aim to increase co-operation between librarians and teachers, between library and school. Our membership has grown from 78 to 102, with teachers in the majority, though the section is an offshoot of the Library Association and began with librarians definitely in the ascendant.

At the First Annual General Meeting, seven members of the Committee were elected, namely: Miss L. E. Taylor, Chairman; Miss M. H. Hanna, Vice-Chairman; Miss M. W. Shilling and Miss D. M. Turner, Joint Secretaries; Miss K. Baker, Miss V. E. Hanna, and Miss N. Warren. The two members nominated by the Transvaal Branch were Miss I. Jackson and Miss G. Gavronsky. A further three members were co-opted by the Committee at its first meeting—Miss E. Hartmann, representing the Section editorially, Miss B. Levy, representing the Orange Free State, and Mrs. M. Barnes, Natal.

The only change in the Committee has been the resignation of Miss Shilling, who has joined the army. Miss Shilling did so much more than the lion's share of the arduous secretarial duties that her departure has caused the rest of the Committee, and the other Joint Secretary in particular, to realize just how valuable a worker we have lost. We wish her every success in her new life and we can assure her that we do appreciate the work she did for the Section.

During the year three general meetings were held. The first, in February, was in the Public Library, Johannesburg, when Miss Taylor, as a lecturer, and Miss M. H. Hanna, as one of the students, gave their impressions of the highly successful Vacation School of Librarianship for Teachers held in Cape Town during December last year.

The second, in April, was held at the E. P. Baumann School where Mr. Swemmer, the principal, spoke on his travels in Russia, Finland, and Scandinavia. On this occasion two films were shown, one being a travel film on Sweden.

The third meeting, held at Roedean School in June, took the form of a symposium on school library work, all the speakers being library prefects from the different high schools. This was a most interesting meeting and the practice of getting children's views on children's libraries and of encouraging their interest in the work is one which might be developed.

The Committee held only two meetings during the year, as the year's programme, once arranged, needed little or no alteration.

A short course of ten lectures on library work for teachers, arranged by the Section in collaboration with the Teachers' Training College, has just concluded. The course dealt briefly with library routine, classification and cataloguing, book selection and care, etc., and lectures were held on Thursday afternoons. Attendance was disappointing, there being on an average only eight teachers present, but the keen interest and enthusiasm of those eight somewhat compensated for the smallness of the classes.

The Section reprint from *South African libraries*, looked after by Miss Hartmann, has continued to report our meetings.

An encouraging sign that the Section has a function to fulfil and that it is becoming recognized was given by a letter asking for book lists, etc., for the stocking of a children's reading and lending room. Unfortunately present difficulties in regard to book supplies made the information given both scanty and tentative, but the request proved that the Section can be of definite use to its members, and the compilation of graded lists might be regarded as an important part of our work.

Both teachers and librarians realize, more fully perhaps than most other people, that there is never an end to our work: there is always something new to tackle, some project to plan, and we, the retiring Committee, in handing over to our successors, wish you every success and pleasure in this interesting work.

D. M. TURNER  
Secretary

September 1942

## BOOK REVIEW

*The school library*: a handbook for teacher-librarians by the members of the teaching staff of the course of library training, University of

Cape Town; ed. by R. F. M. Immelman and D. H. Varley. Cape Town: Maskew Miller. [1942]. 2l., iii, 116p. diags. 5s.

This is the first textbook on library science which South Africa has produced, and it is perhaps significant that it should be addressed to the struggling part-time librarian in the much neglected school library. Perhaps it indicates the beginning of a change of heart towards, and an increased recognition of the importance of the school library, a change which has been long in coming, but which now, at last seems to be on its way.

There is no point touching on the school library which has not been dealt with. Particularly valuable, I feel, is the section on the library's function in the school, which presents a conception of the school library entirely new to South Africa, and the very practical section on book selection.

There are useful hints on budgeting, and all aspects of routine work in the school library are covered. With some of the methods recommended I am inclined to disagree, as it has been my experience that in most schools teachers want to keep a record of the reading done by each individual pupil, an aspect of school library work which the professional librarian is apt to overlook. I feel that this can be more easily done by using a modification of the Newark system of issue, in which the pupil's own card, and the book card are both filled in by the pupil, at the time when the book is issued. If this system is adopted, the same 6in. x 4in. card can be used for both purposes. The Browne system, recommended in this book, requires two different types of card, an extra expense, which, though small, is none the less one to be considered by the school library.

The section on classification gives the bare bones of

library classification in an admirably clear and simple manner. I particularly admire the very clear diagram showing the relation between the Dewey number on the catalogue card, on the shelf guide, and on the spine of the book on the shelf, a relationship which the layman sometimes finds harder to grasp than librarians realize.

With the section on cataloguing I am once more inclined to quarrel, for I feel that the building-up of a dictionary catalogue is a far more difficult matter for the untrained cataloguer than the making of a classified one, and, so far as the children using the library are concerned, I have found that they have little difficulty in learning how to use a classified catalogue. Also, an added advantage for the school librarian, who must economize as much as possible, both in materials and in time and labour, is that, at a pinch, the non-fiction shelf register may be made to serve as the classified catalogue. So far as the actual cataloguing rules are concerned, a careful selection has been made which appears to cover any question that might arise in cataloguing for a school library.

The final section of the book deals with library extension and co-operation, and points out the essential connexion that should exist between school and public library.

In the appendixes, a list of reference books for the school library is given, a select list of books on school libraries for the use of teachers, and a very handy list of the names and addresses of various library suppliers.

L. E. TAYLOR

## LIST OF BLUE BOOKS

PUBLISHED DURING FEBRUARY—NOVEMBER 1942

52/1940	Meteorological Report. 1939.	11. 6	8/1942	Report of the Union Department of Education. 1940.	2. 0
37/1941	Report of the Miners' Phthisis Board for the year 1940-41.	3. 0	9/1942	Report of the South African Shipping Board. 1940-41.	6
39/1941	Report of the Indian Penetration Commission.	4. 6	10/1942	Report of the Commissioner for Inland Revenue. 1940-41.	2. 6
40/1941	Third Interim Report of the Industrial and Agricultural Requirements Commission.	5. 6	11/1942	Population Census. 1936. Part 7: Occupations.	7. 6
42/1941	Report of the Native Affairs Commission. 1939-40.	3. 6	13/1942	Report of the Proceedings of the Native Representative Council. 1941.	1. 0
43/1941	Insurance Returns. 1940.	2. 6	14/1942	Report of the Public Service Commission. 1941.	1. 6
45/1941	Report of the Department of Labour. 1940.	6. 0	15/1942	Report of the Land and Agricultural Bank. 1941.	2. 0
46/1941	Report of the Department of Public Health. 1940-41.	4. 0	16/1942	Report of the Technical Committee on Banking.	1. 6
47/1941	Report of the Commissioner for Mental Hygiene.	1. 6	17/1942	Estimates of Revenue. 1942-43.	9
1/1942	Estimates of Expenditure. 1942-43.	10. 6	18/1942	Report of the Registrar of Building Societies. 1940.	1. 0
3/1942	S.A. Railways and Harbours Additional Estimates of Expenditure. 1941-42.	1. 0	19/1942	Second Additional Estimates of Expenditure. 1941-42.	2. 6
4/1942	S.A. Railways and Harbours Estimates of Expenditure on Capital and Betterment Works. 1941-42.	6	20/1942	Report of the Railway Board. 1941.	3. 0
5/1942	S.A. Railways and Harbours Estimates of Expenditure. 1942-43.	6. 6	21/1942	Loan Estimates. 1942-43.	2. 6
6 & 23/1942	S.A. Railways and Harbours Estimates of Expenditure on Capital and Betterment Works. 1942-43.	4. 6	22/1942	Supplementary Estimates. 1942-43.	1. 6
			23/1942	See under 6/1942.	
			27/1942	Report of the Committee to Enquire into the Present Facilities and Future Policy for Education for Indians in Natal.	1. 0